



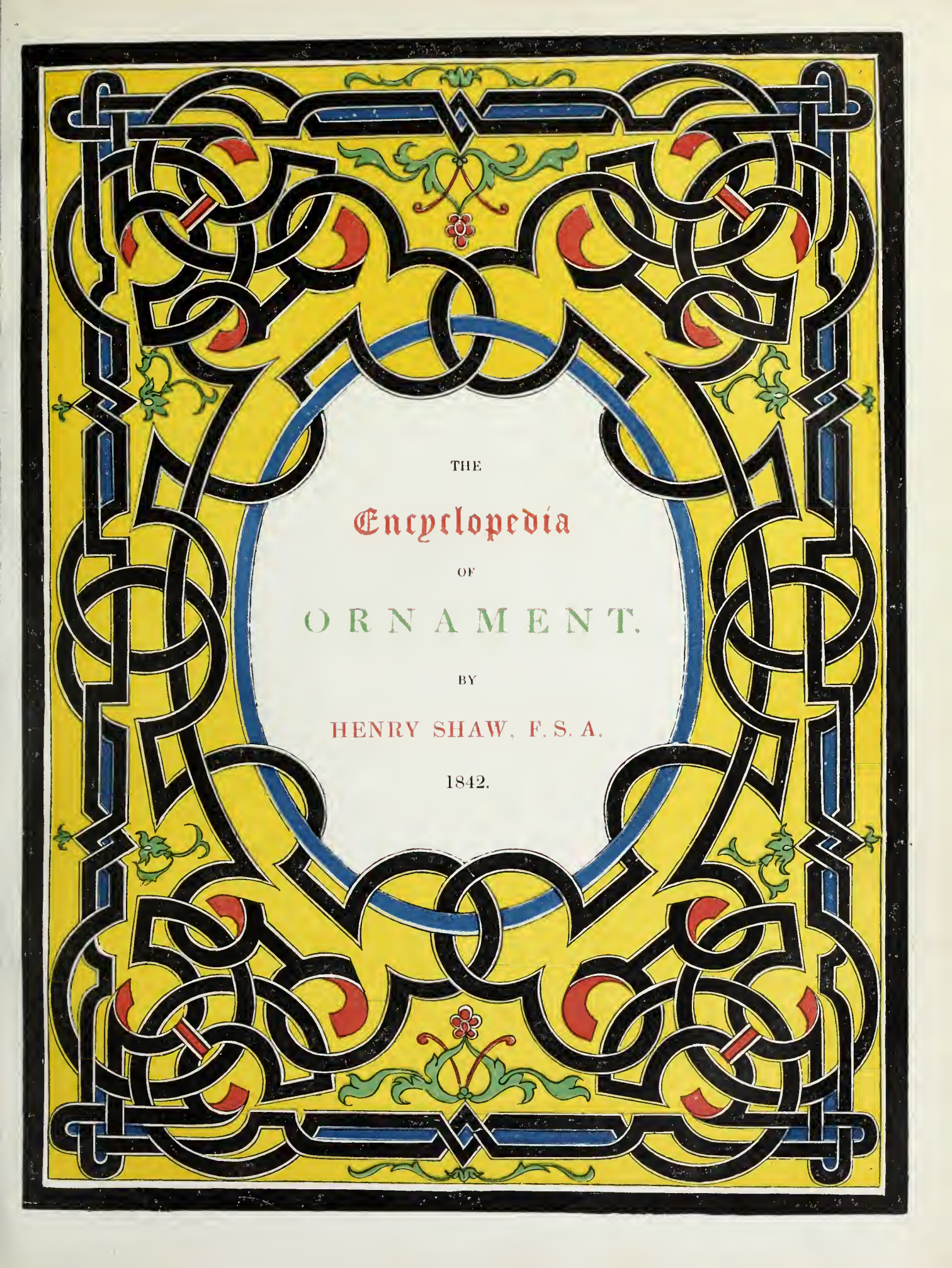
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THE
ENCYCLOPÆDIA OF ORNAMENT
BY HENRY SHAW, F. S. A.

LONDON
WILLIAM PICKERING

1842



THE
Encyclopedia
OF
ORNAMENT.

BY
HENRY SHAW, F. S. A.

1842.

P R E F A C E.



BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be attained by an opportunity of studying from the originals themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural objects have been copied with classical elegance; but in the middle ages and oriental examples we find a profusion of ornamental detail, rich in invention, of a

grotesque and fanciful nature. At the period of the Renaissance the elegant taste of the ancients was blended with mediæval richness and eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the middle ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, &c. from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein, and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

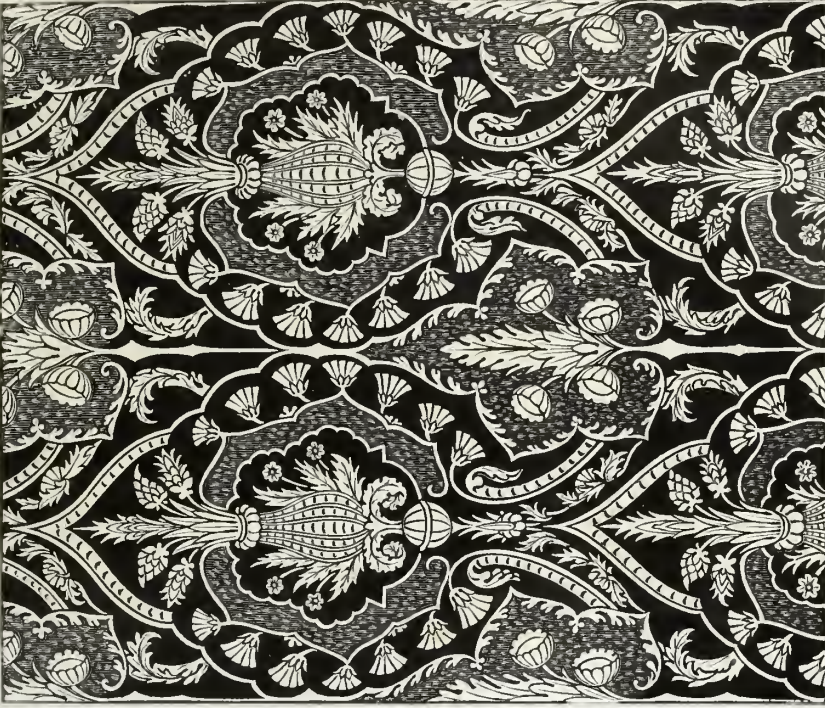
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TO THE ENCYCLOPÆDIA OF ORNAMENT.

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59. Painted Tiles from great Malvern Church, Worcestershire.

Date about 1500.



ANTE-PENDIUMS.

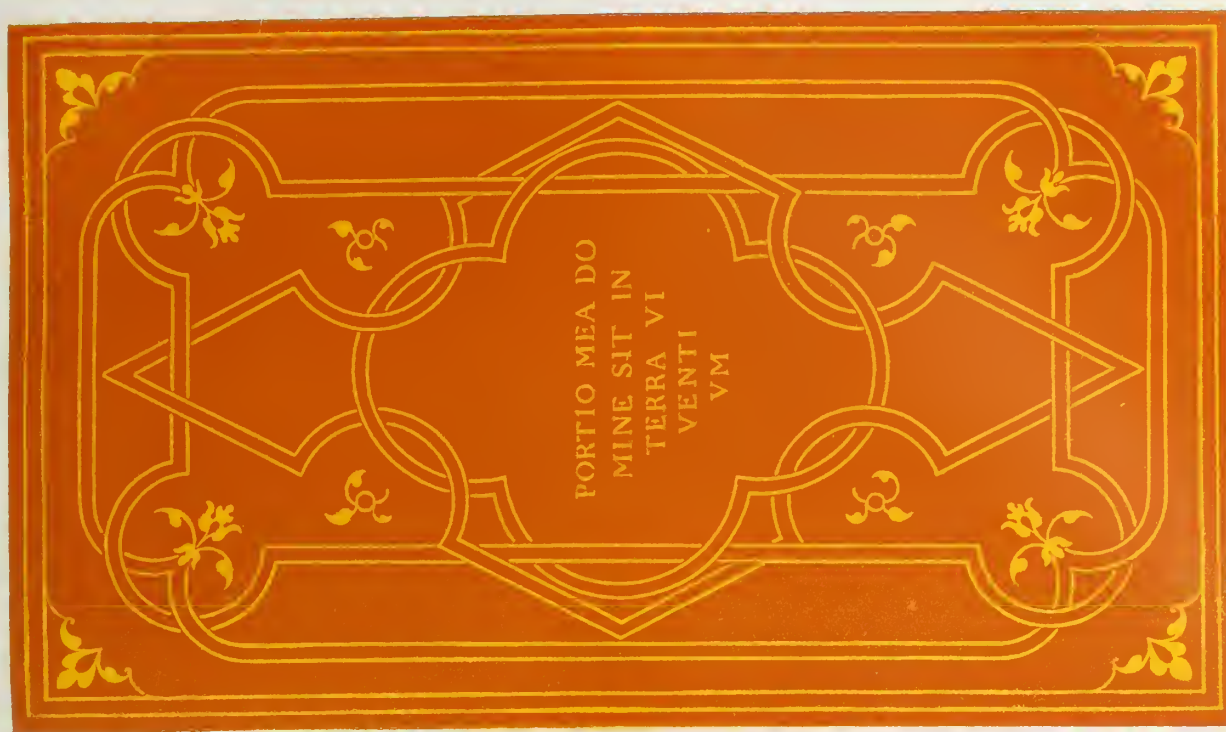


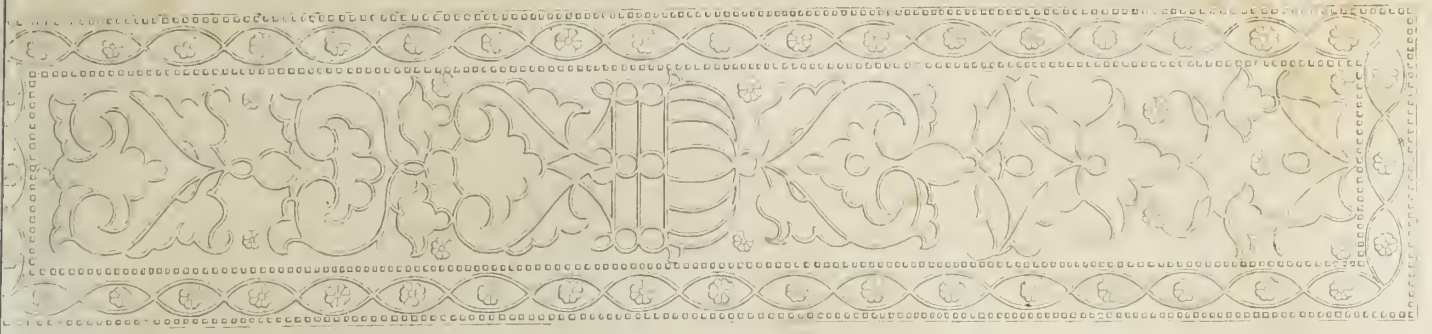
LEAFESQUE ON THE LINE OF 1860

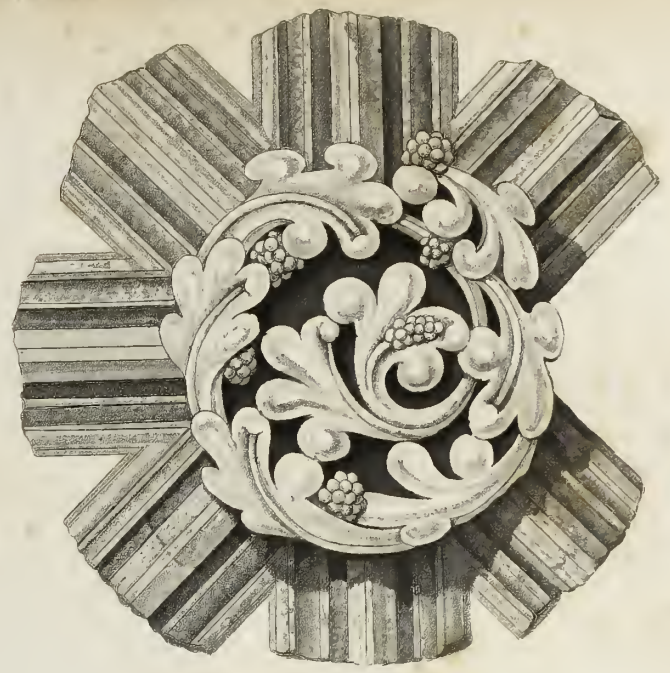
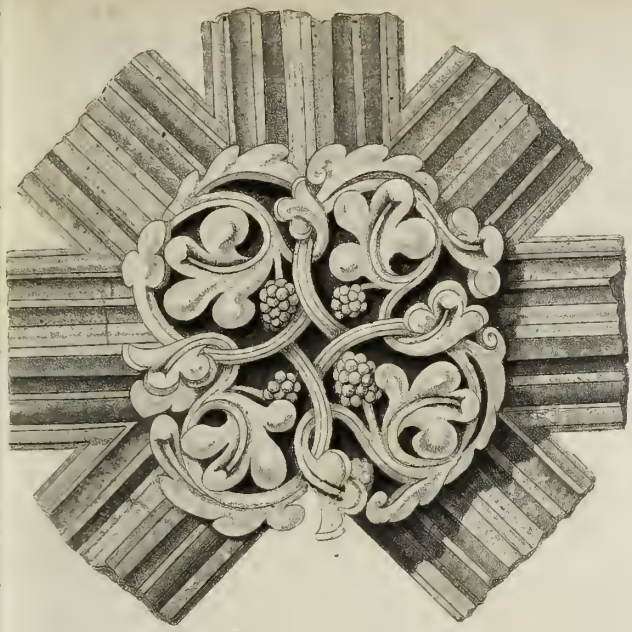
1860 - H. H. Johnson



SPECIMENS OF BINDING.



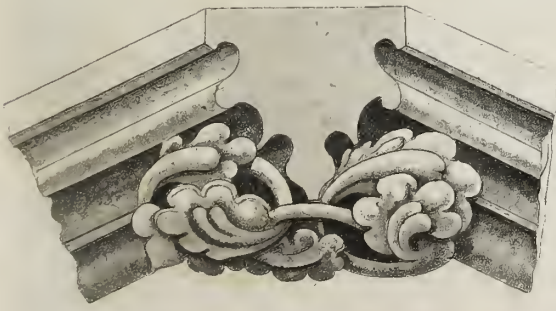




Section at A.A



Section



No. 1, 2, 3. From Southwell Church, Nottinghamshire
No. 4. From the passage leading out of the Cloisters
into the Chapter House, Westminster Abbey.



Front. side



Plan.

CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

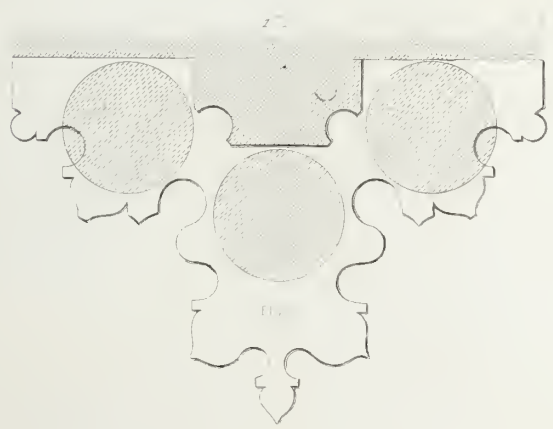
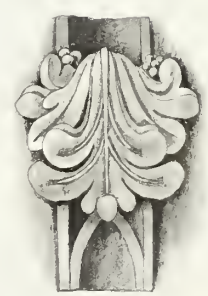
Drawn & Engraved by S. S. S.



Section of the capital



Front view of capital



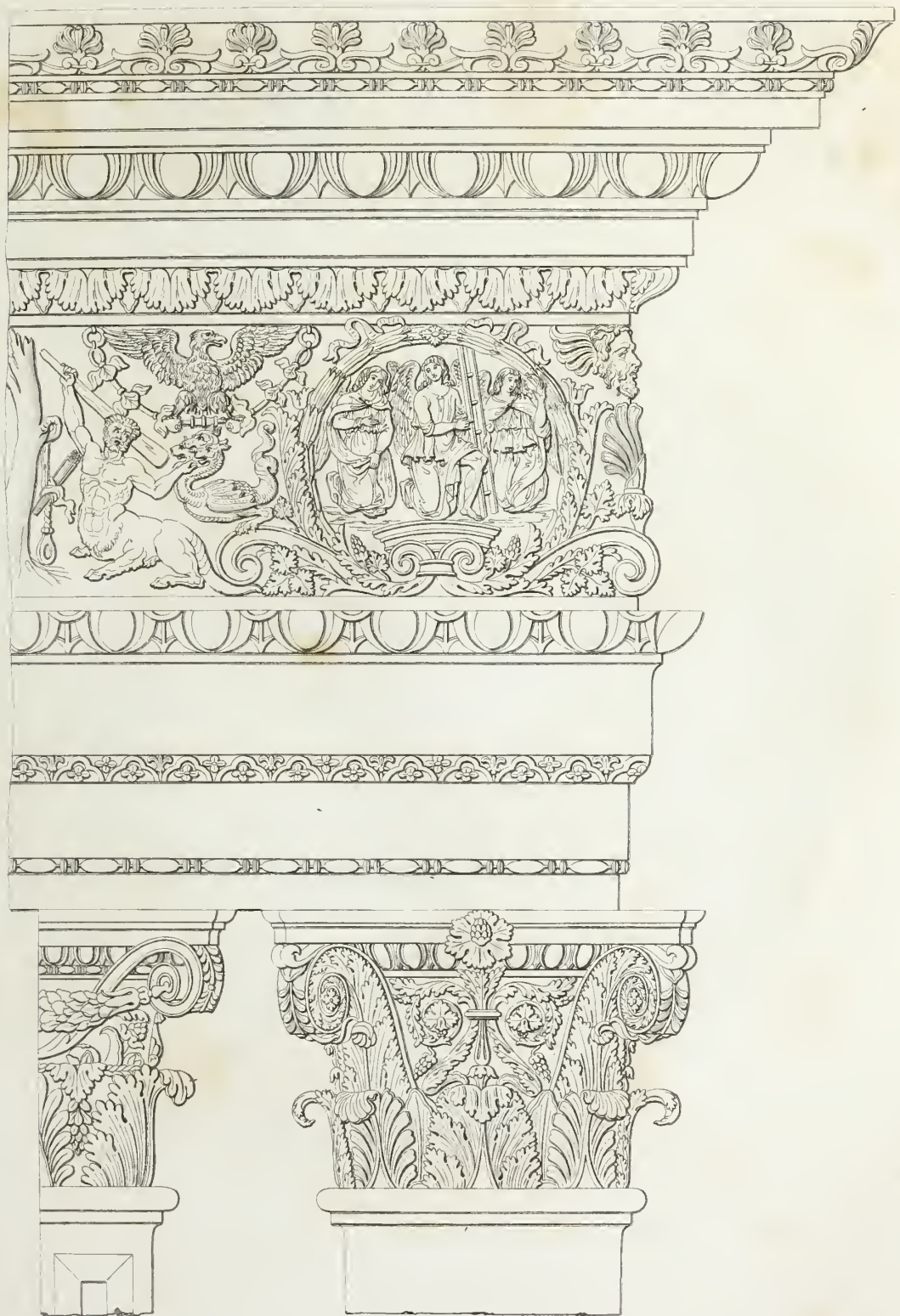
Plan of the capital showing the arrangement of the columns



View from
right



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ENTABLATURE AND CAPITALS OF THE MARBLES

From the Temple of Minerva at Paestum

Plate 56. (Engraving by J. G. Kneller)





SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of The Wallace Collection.



D R A P E R Y.

From a Picture in the Louvre.

By C. Ma da ...

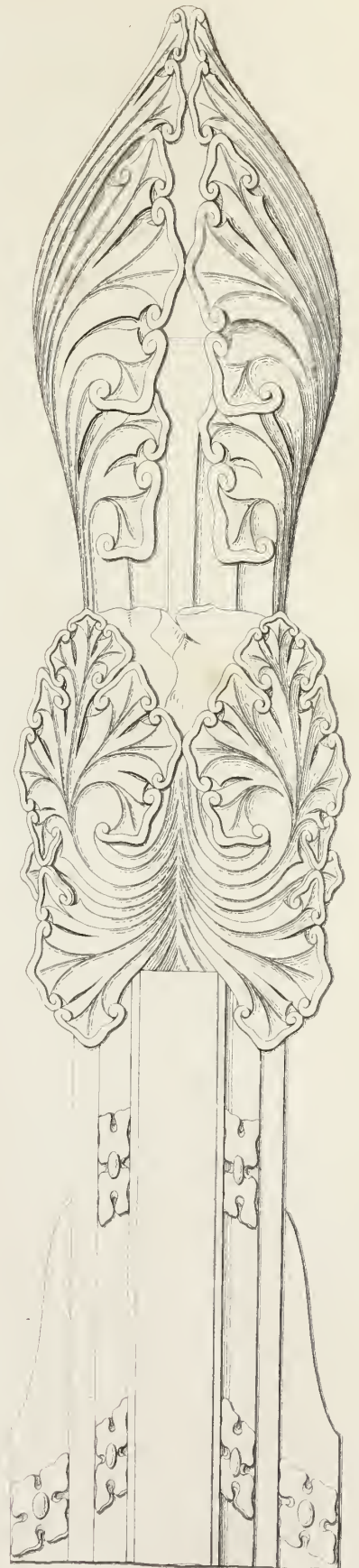


E W E R

From the Collection of Mons^r Trisson. Languedor

Date...the beginning of the 17th Century

J. Groves Sculp. Nicholas Lane, London

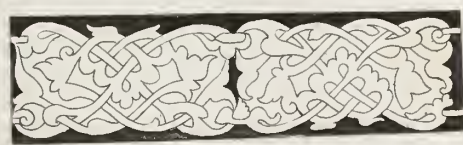
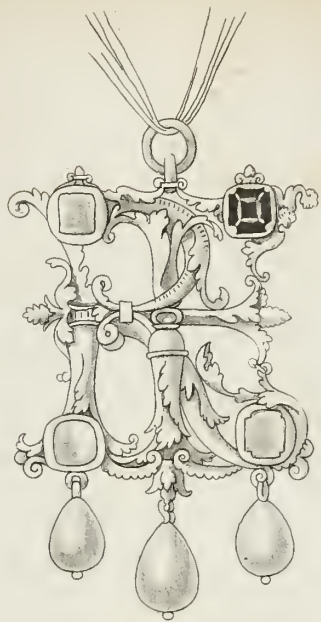
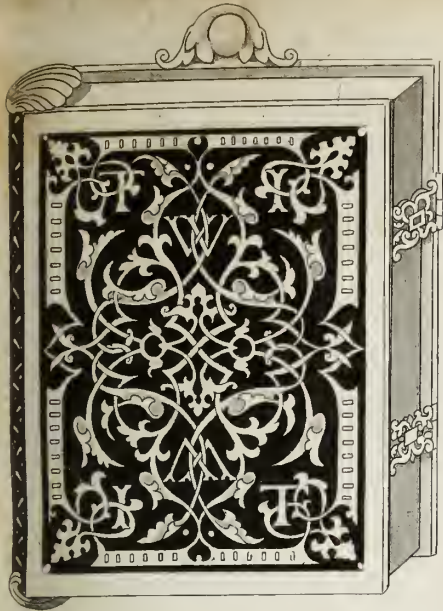


A FINIAL

From the Cathedral of Amiens



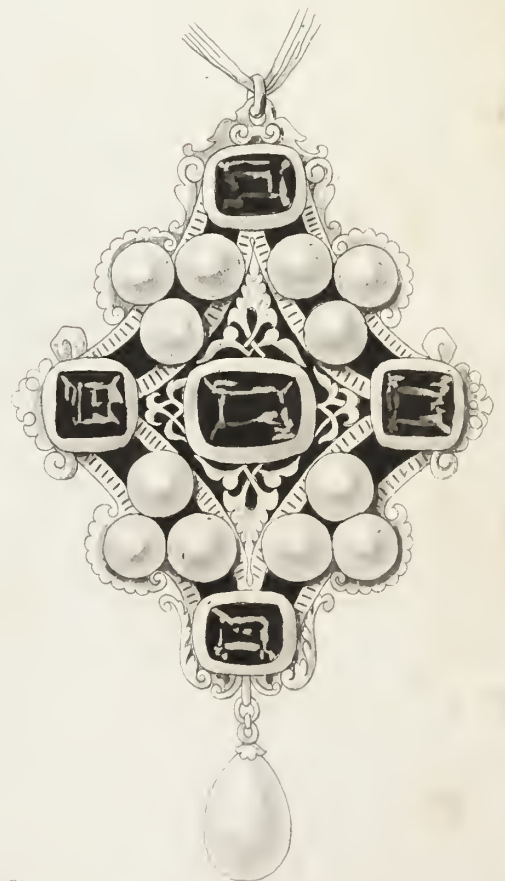
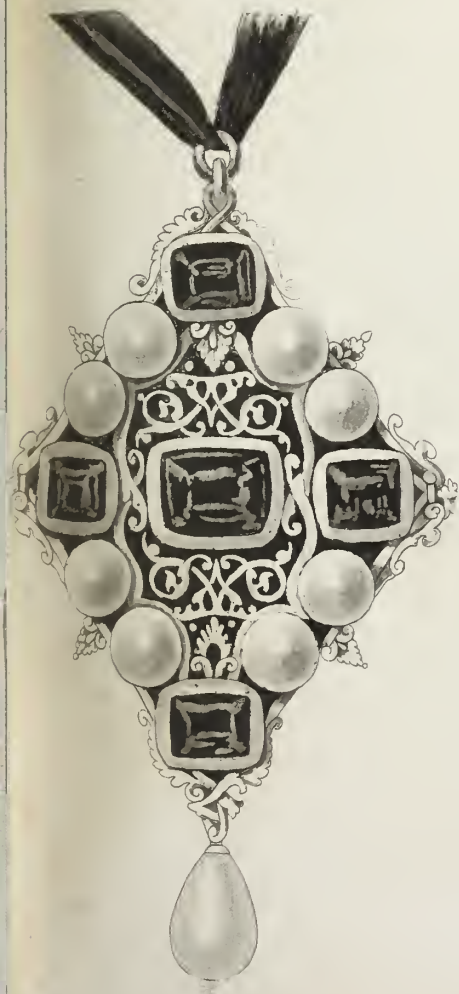
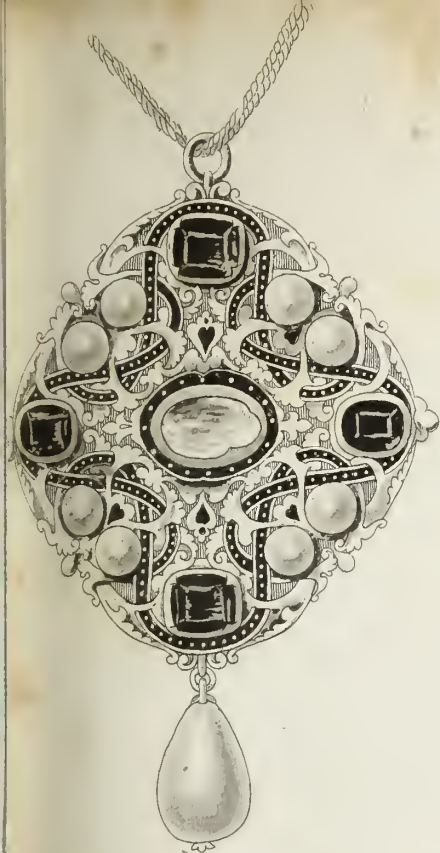
FROM A DRAWING
in a MS. in the British Museum
Royal M.S. 11 D. 40
Date the beginning of the 16th Century



DESIGNS FOR GOLDSMITHS WORK.

by Hans Holbein.

In the British Museum, Additional M.S. 5308.

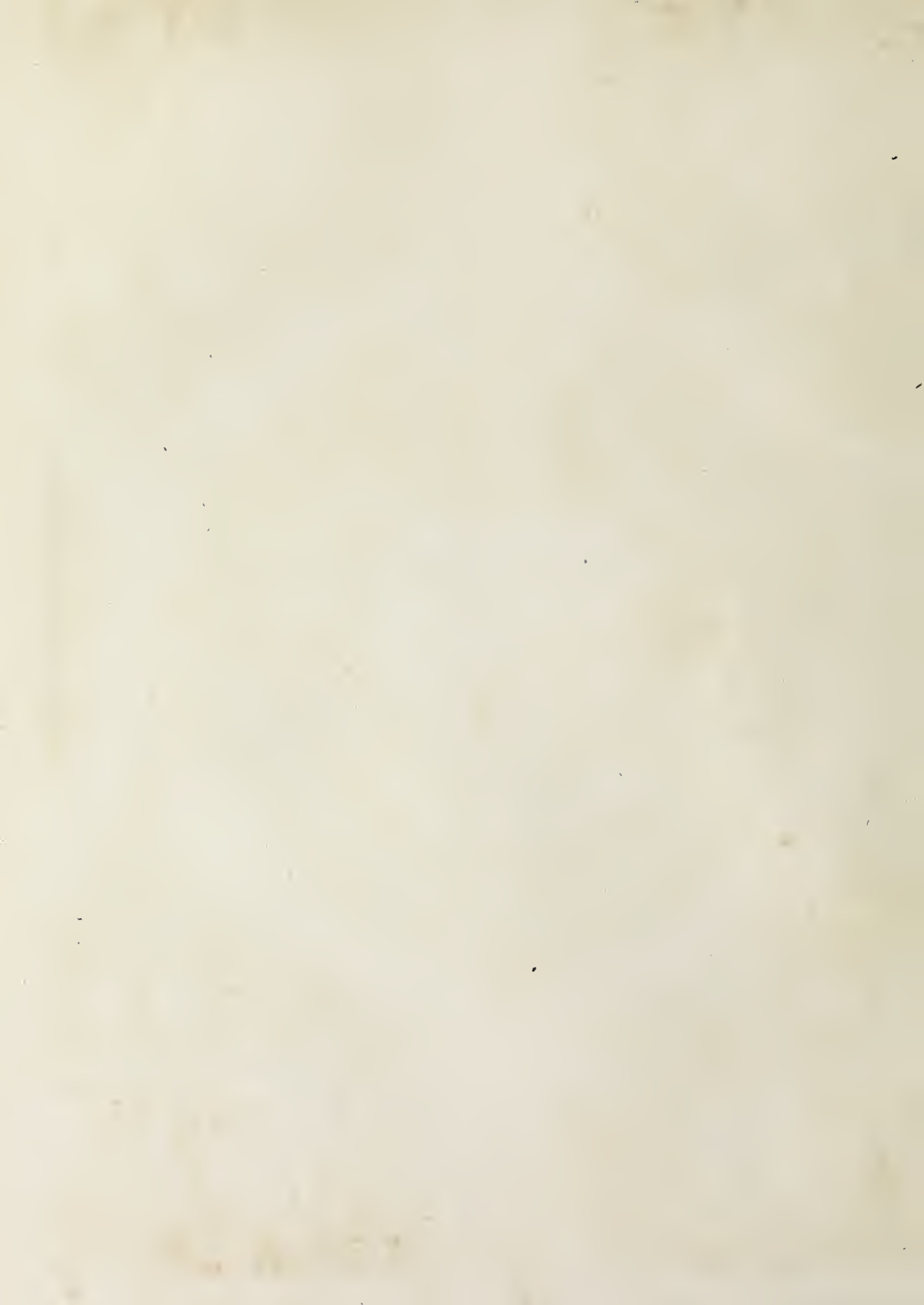


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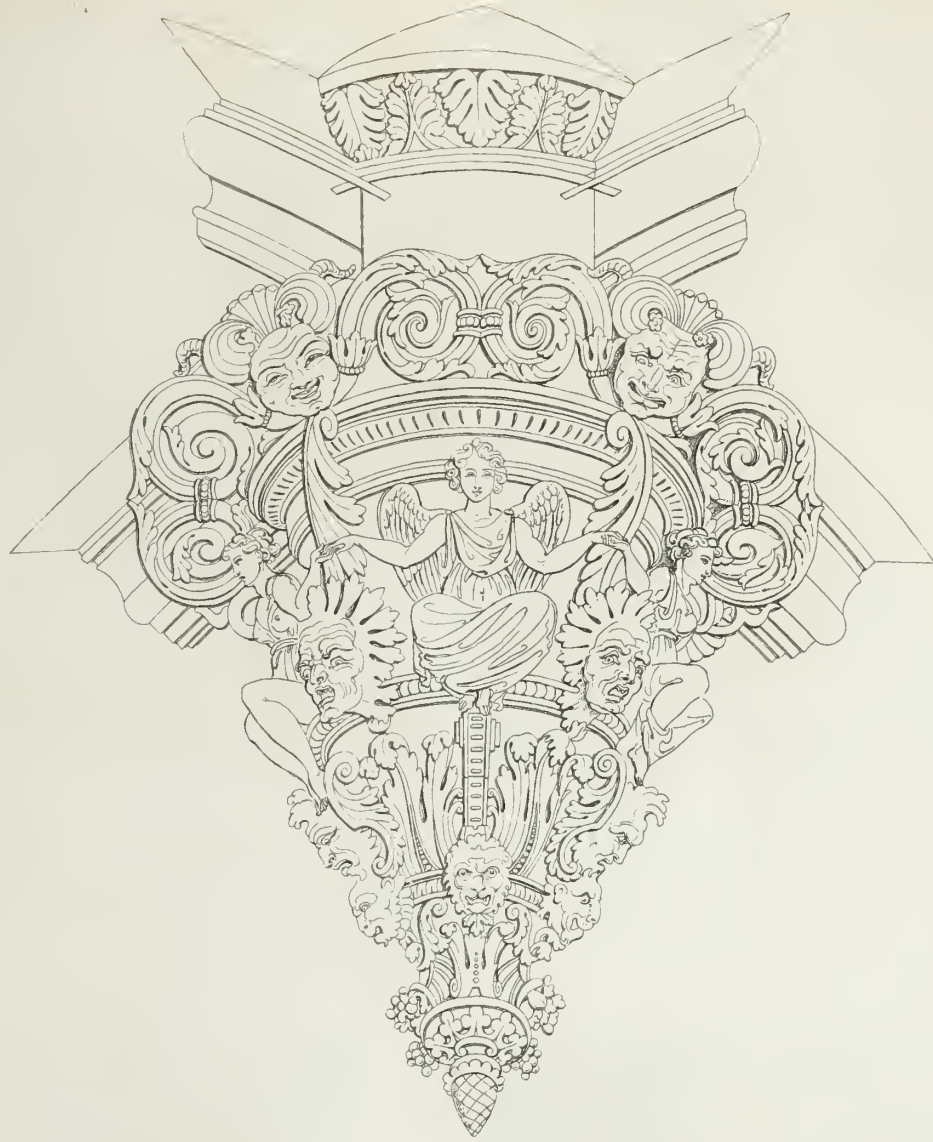


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IRON WORK

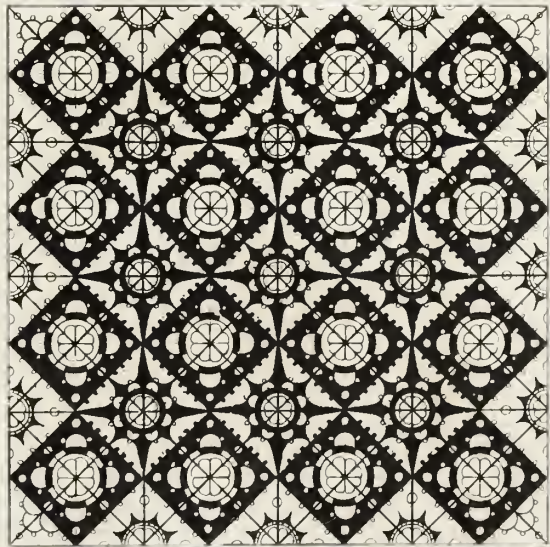
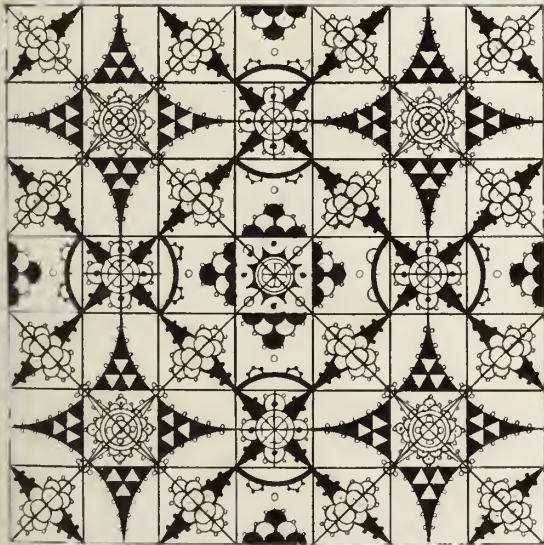
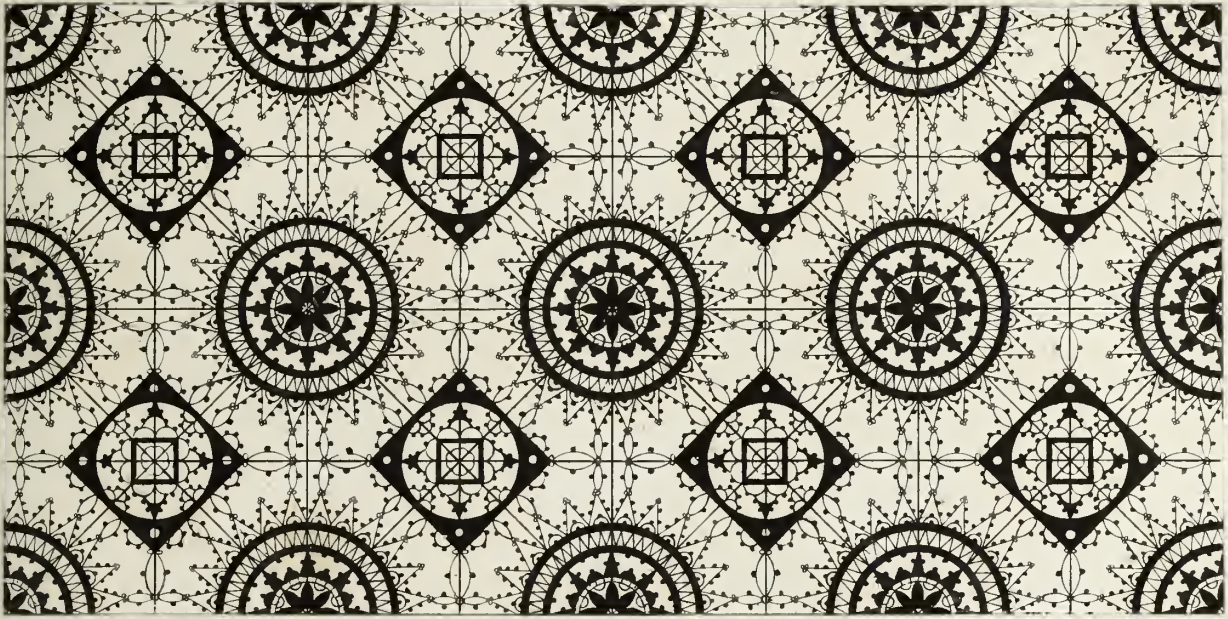
and other articles of iron work

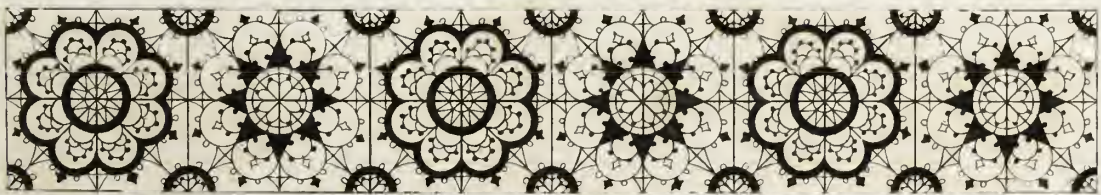
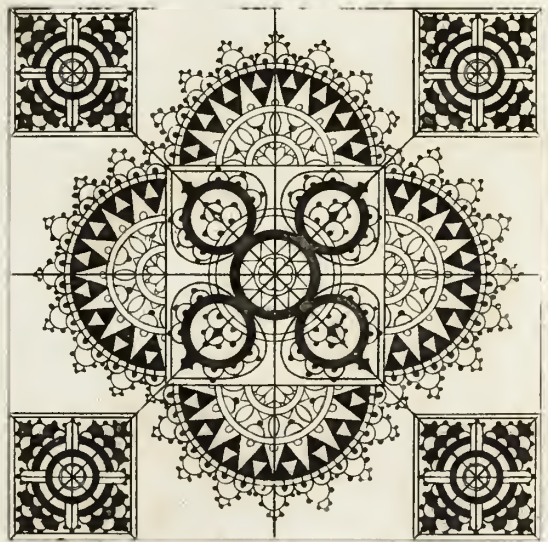
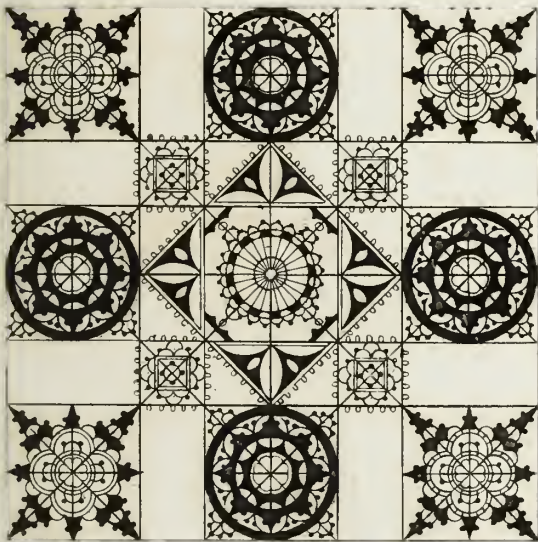
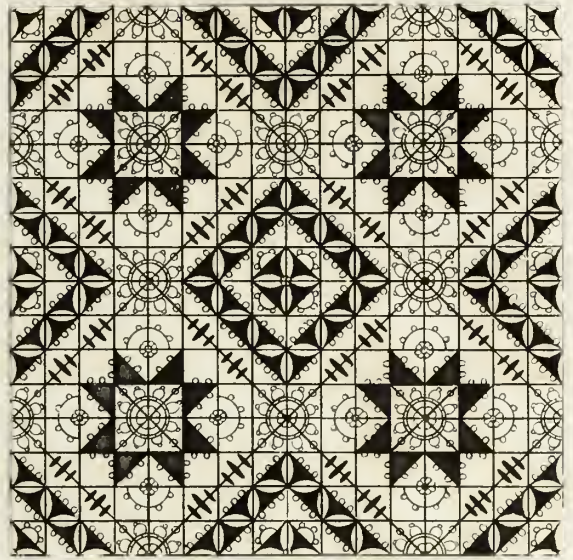
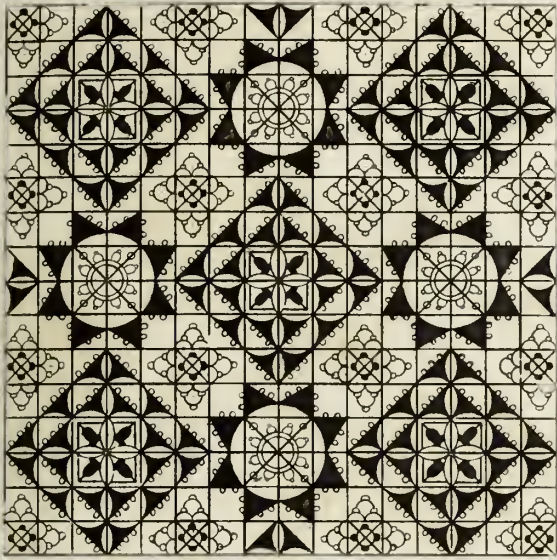


WELLS STONE & ORNAMENT.

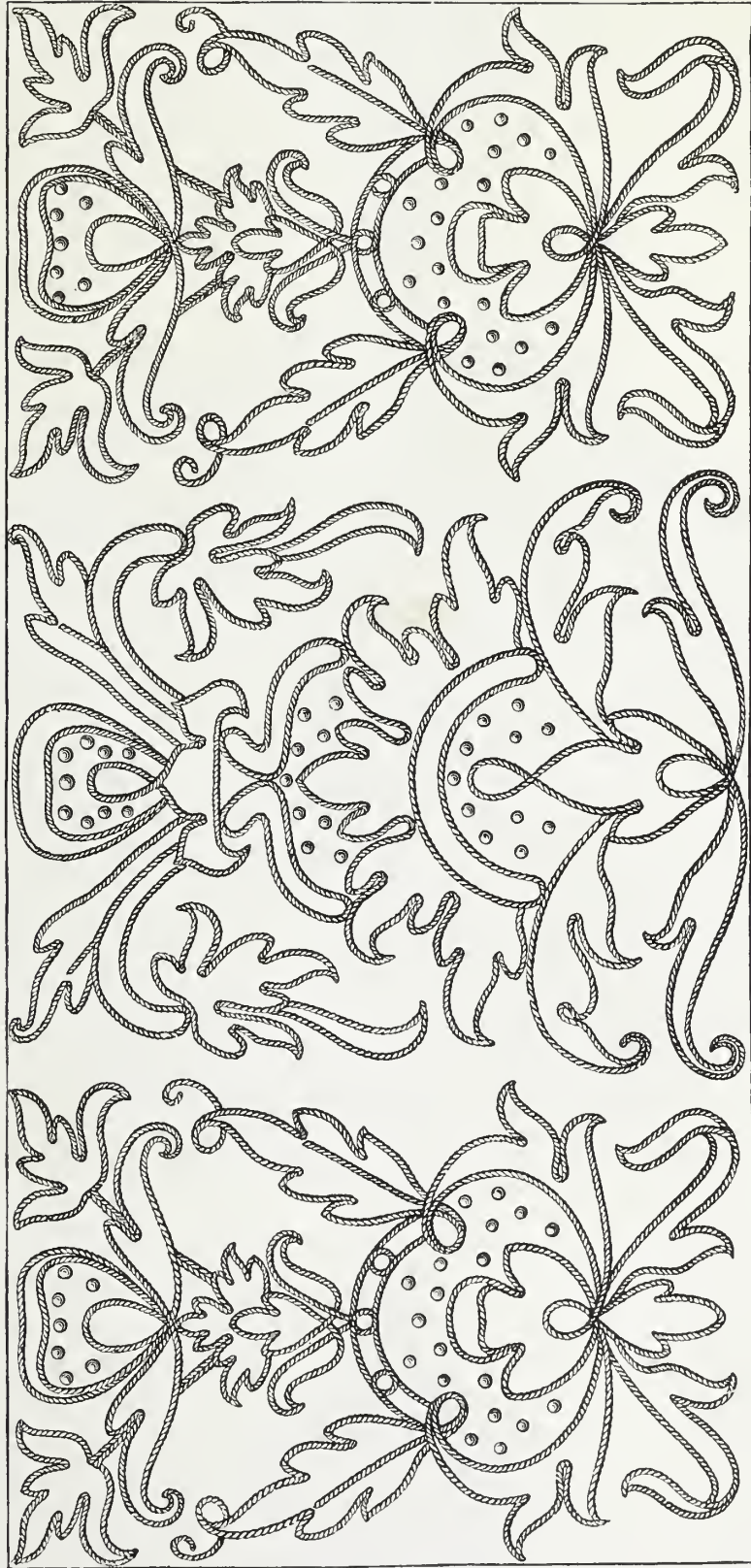
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About 1650.



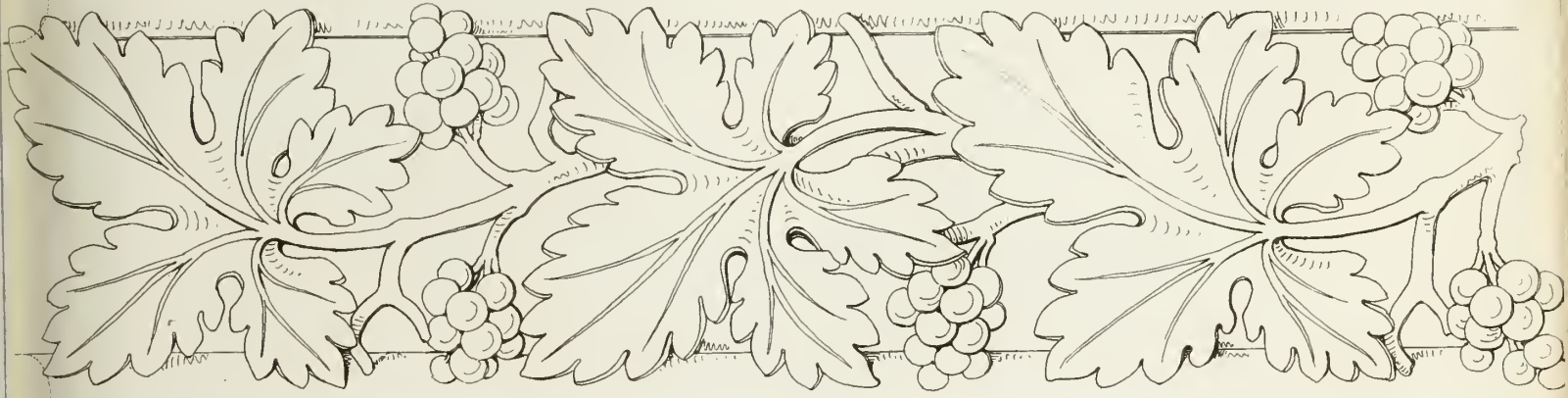
NEEDLEWORK.





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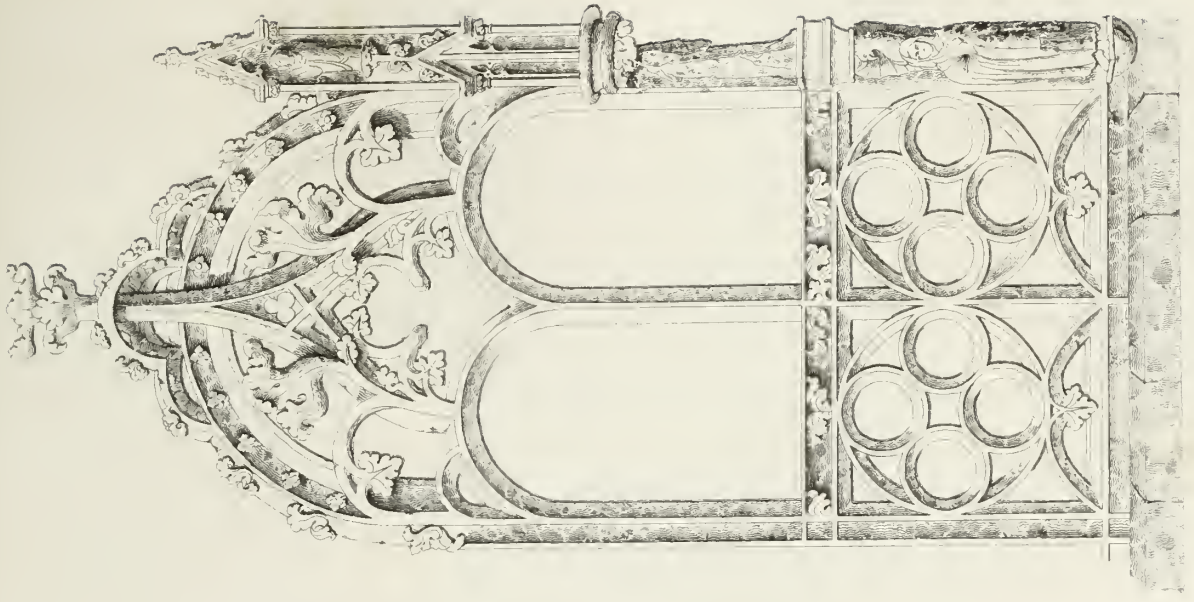
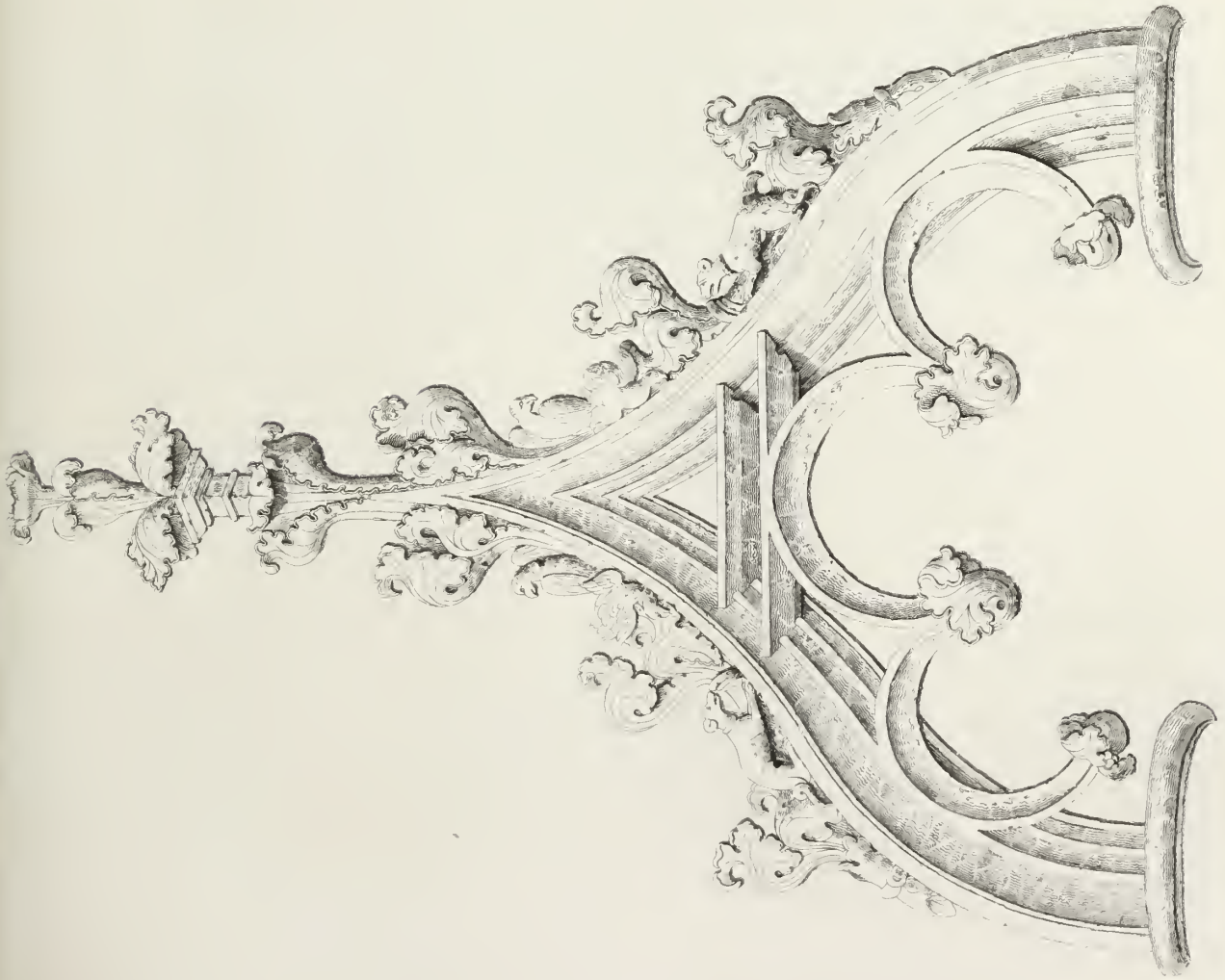
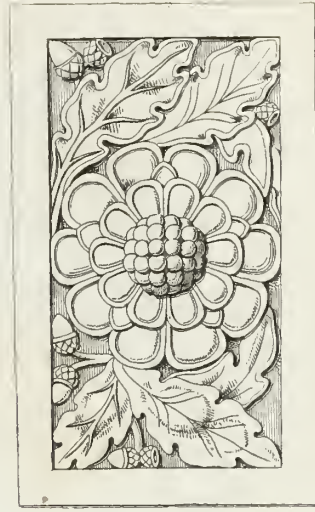


PLATE 10. GOTHIC ARCHITECTURE.

1851.

W. & A. G. B. 1851.



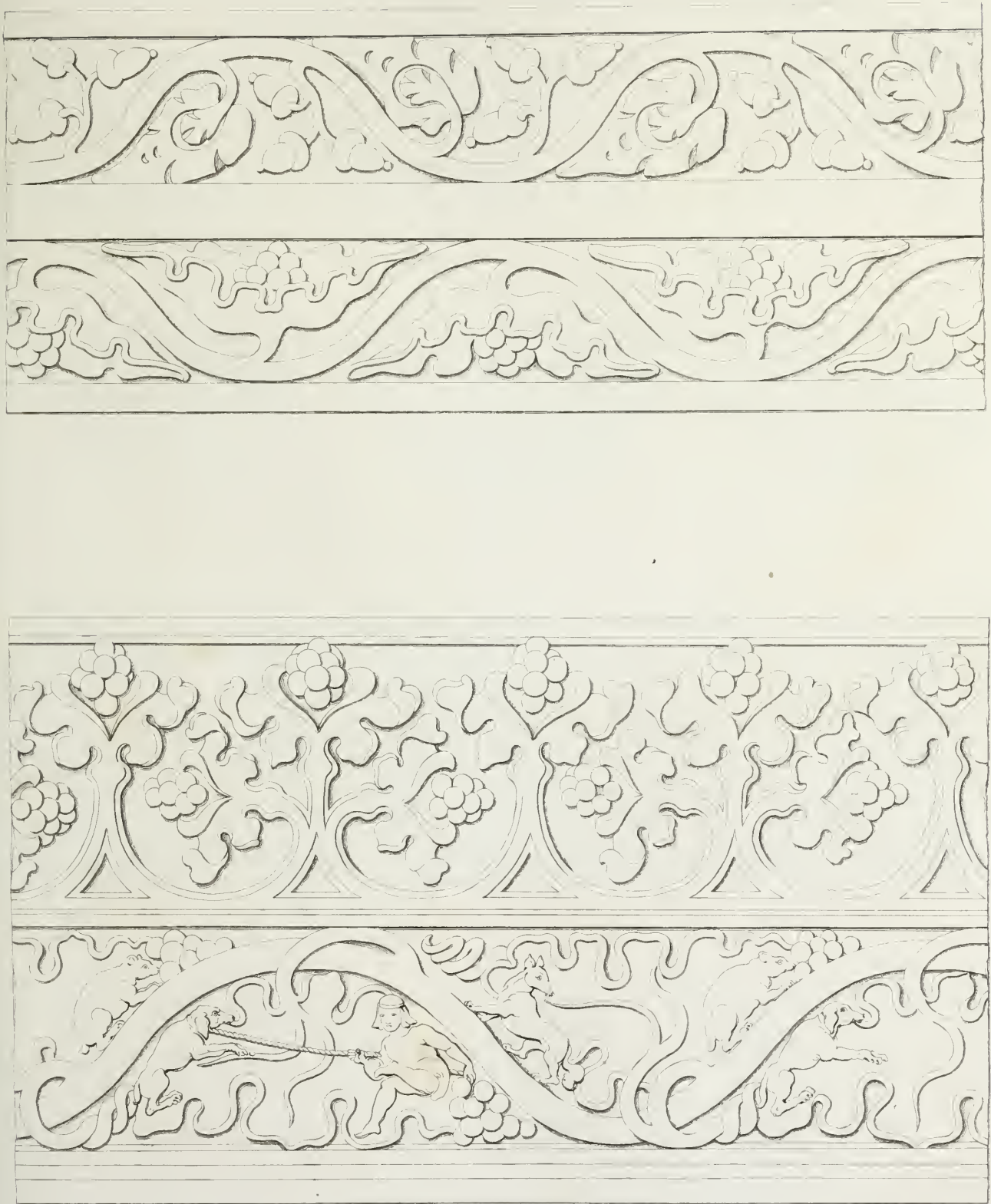
Date the end of the 15th century



Centre Panel & full of the rest



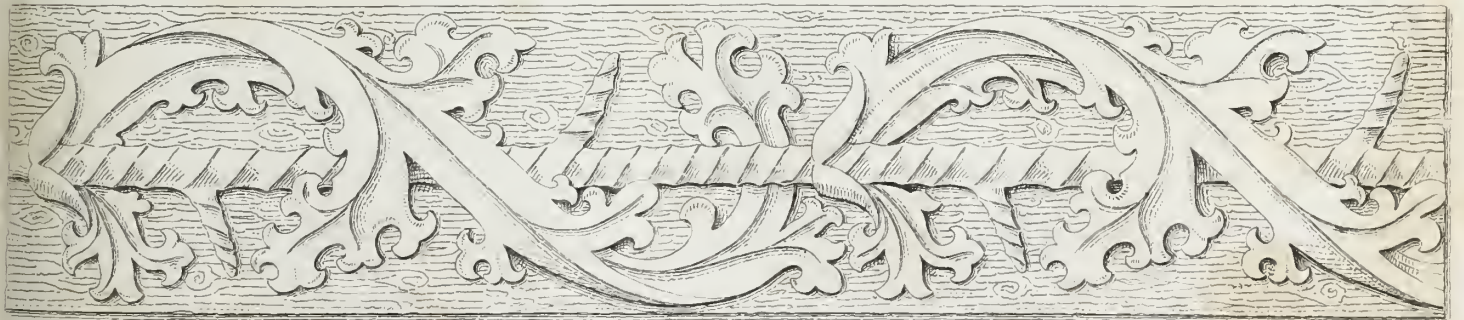
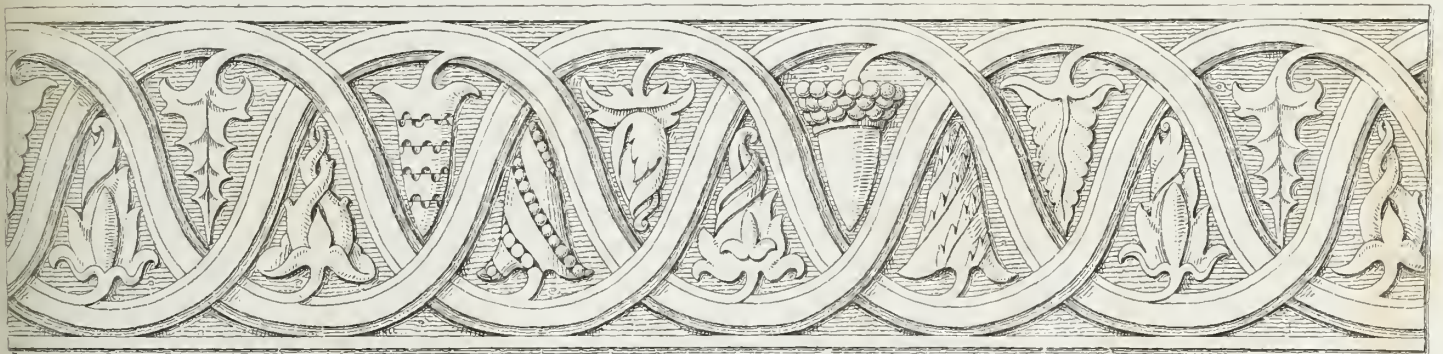
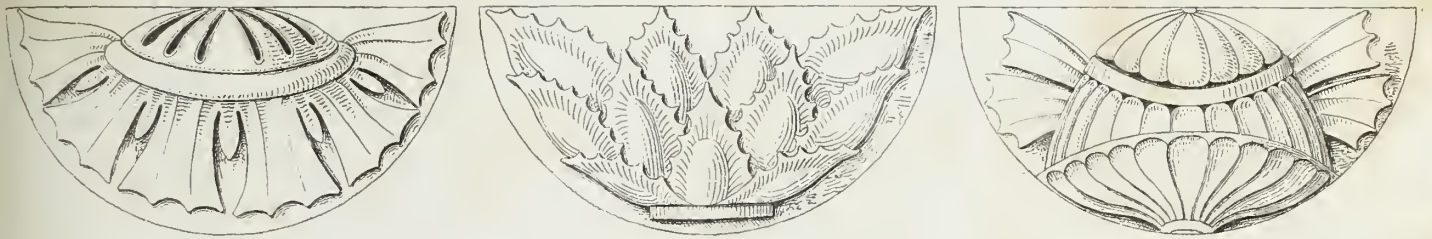
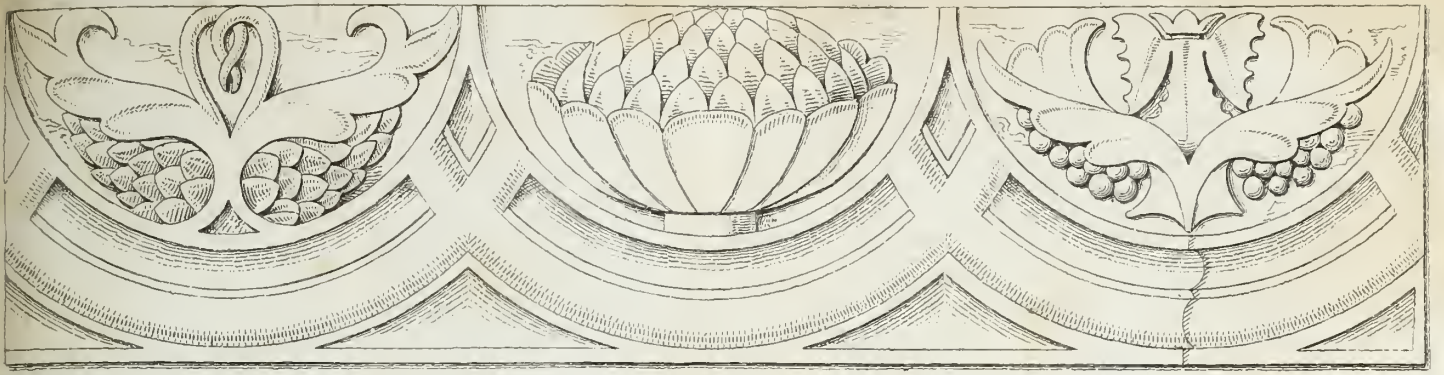
Ornament on the Box containing the Seal of the
Royal Hospital of St. Charles de la Pitié, Paris

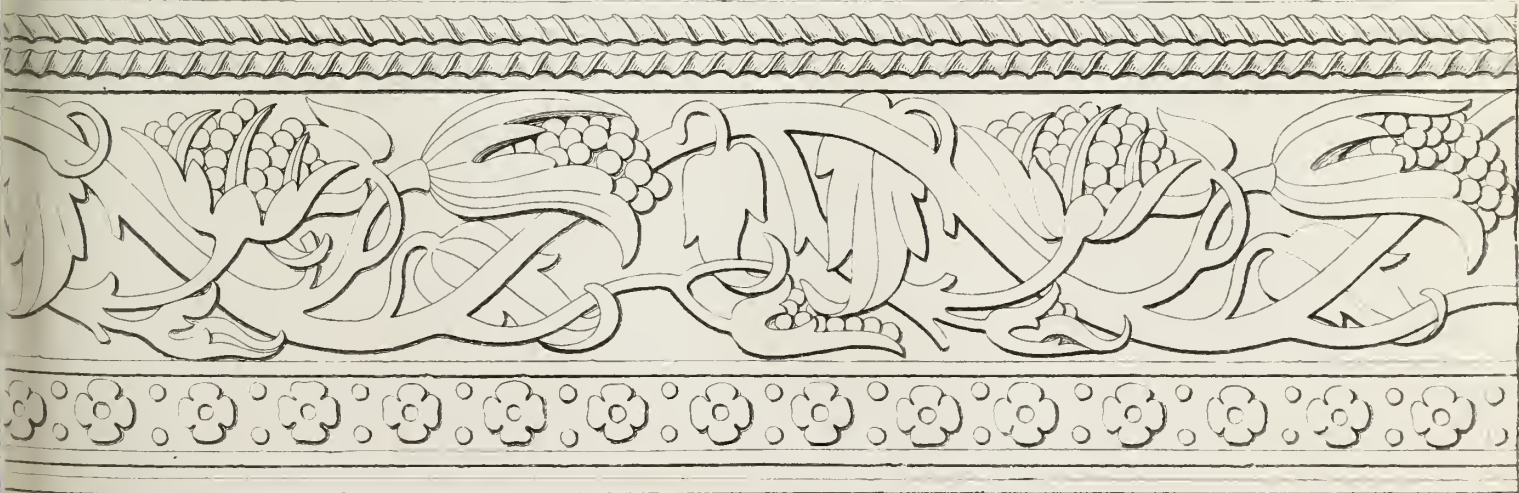
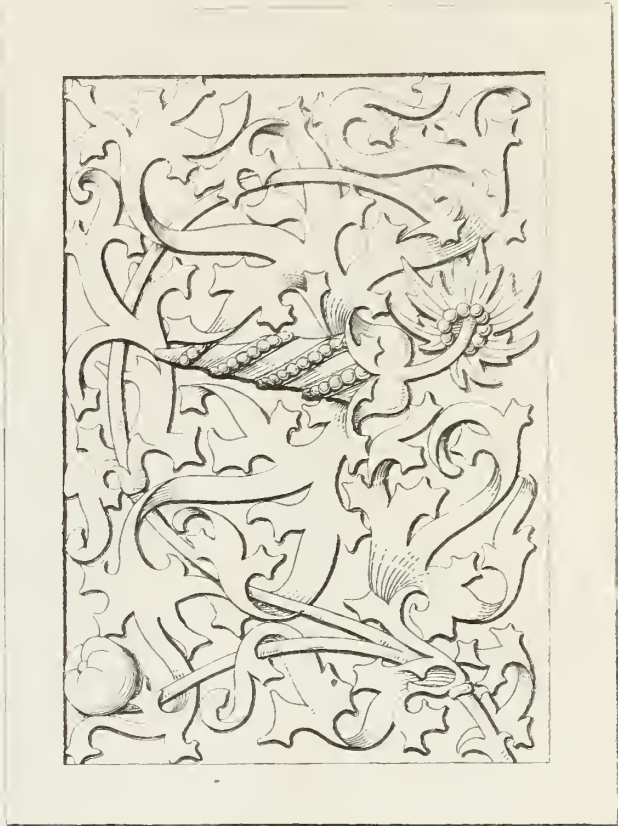
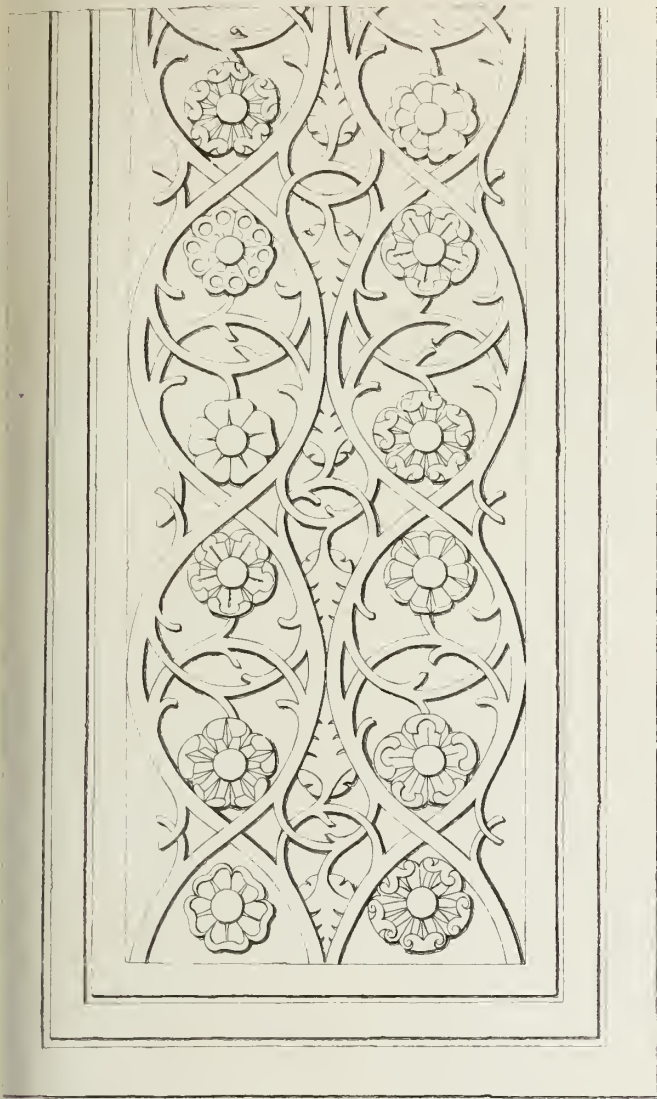


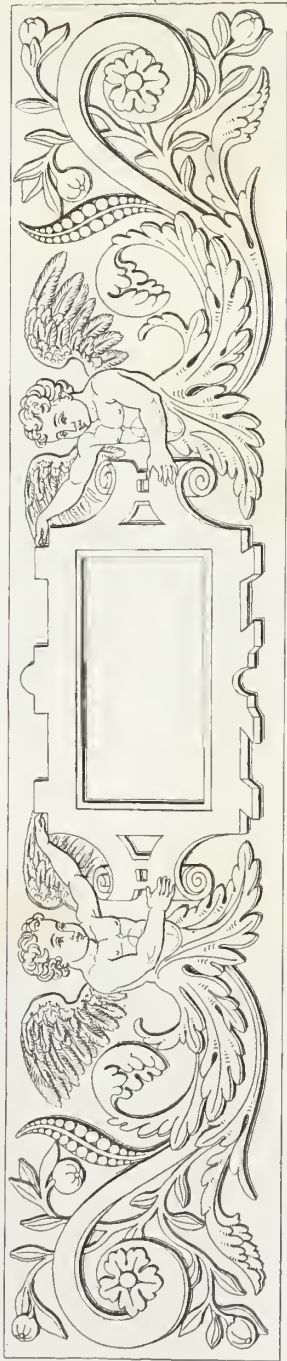
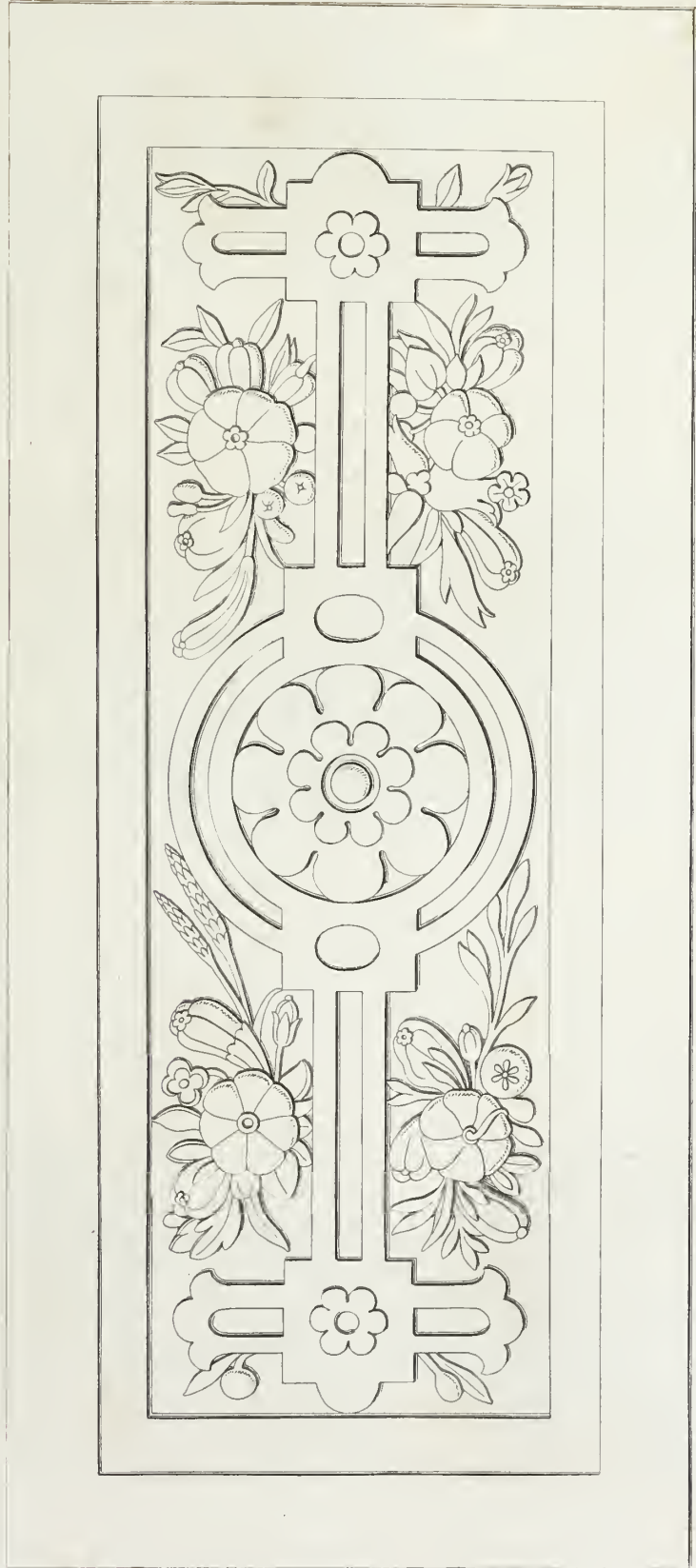
ORNAMENTS ON AN ANCIENT CHAIR.

in St Mary's Hall, Coventry.

Date the latter part of the 12th cent. E.



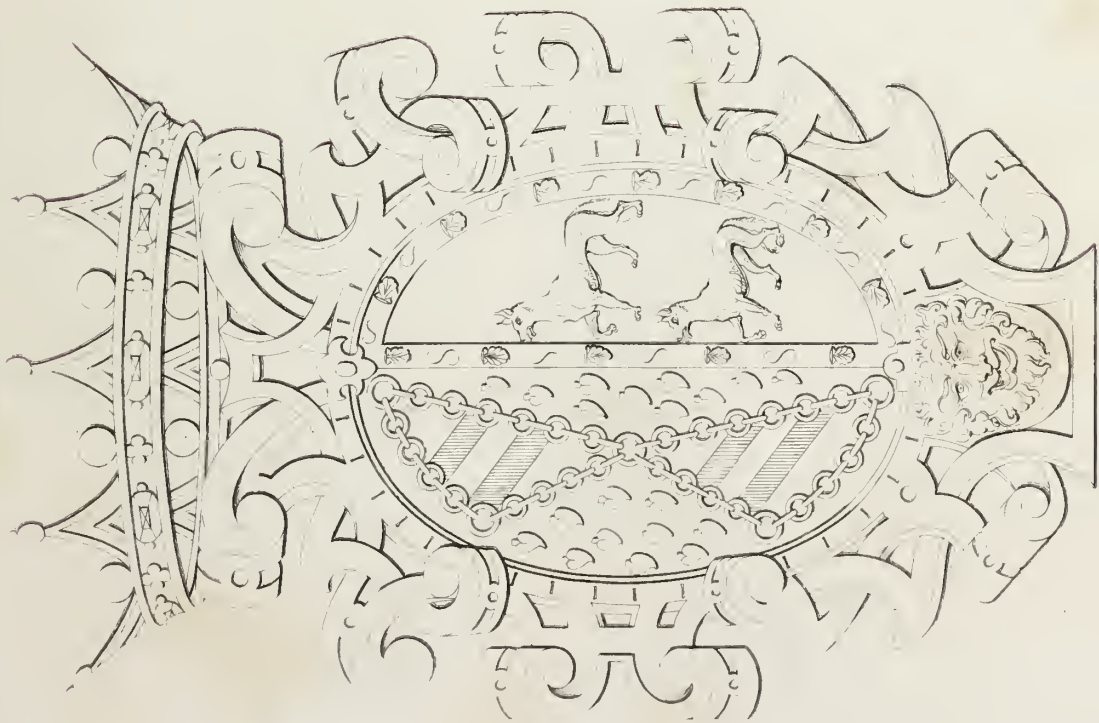




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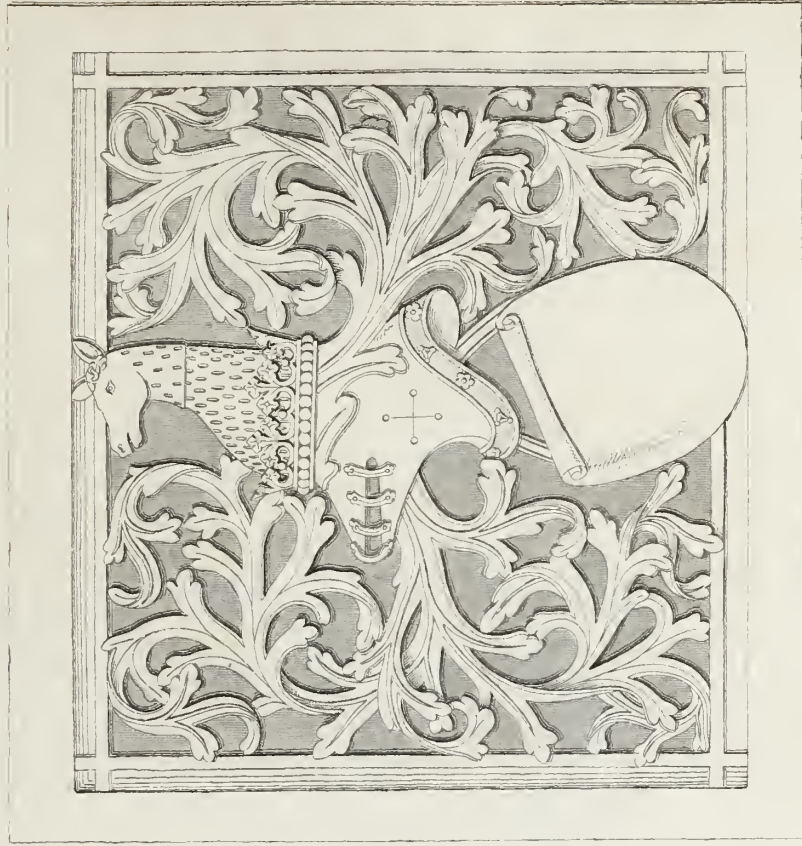


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ORNAMENTS
of the beginning of the 19th Century

From the end of the 15th century



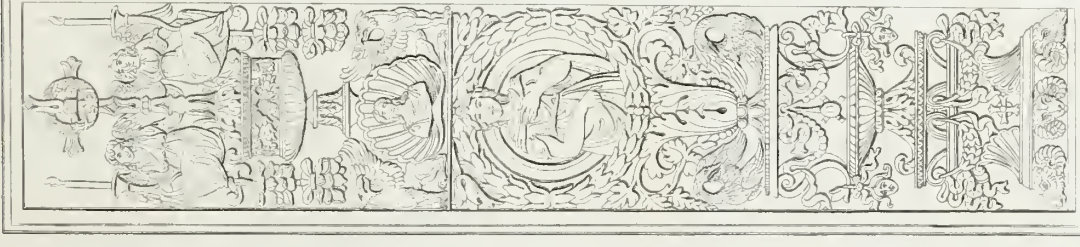
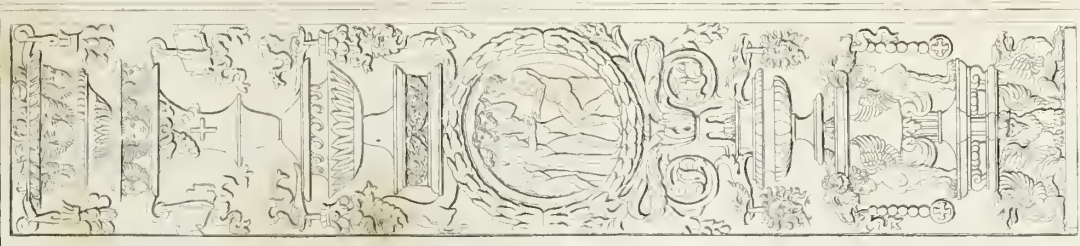
HERALDIC PANEL

In the possession of The Willemet F.F.A.

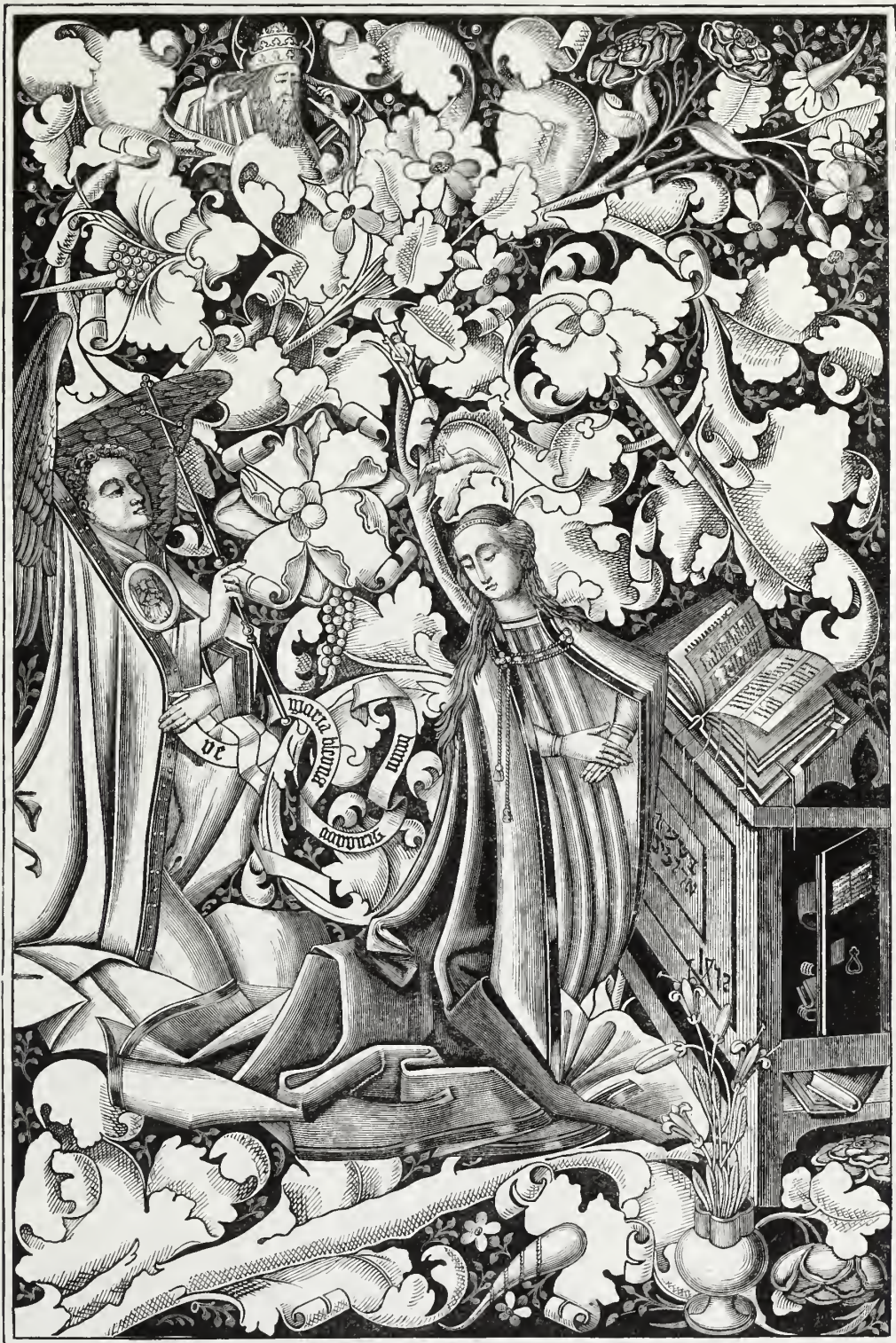
PARTS IN ORDER

From the Journal of the Capt. and the

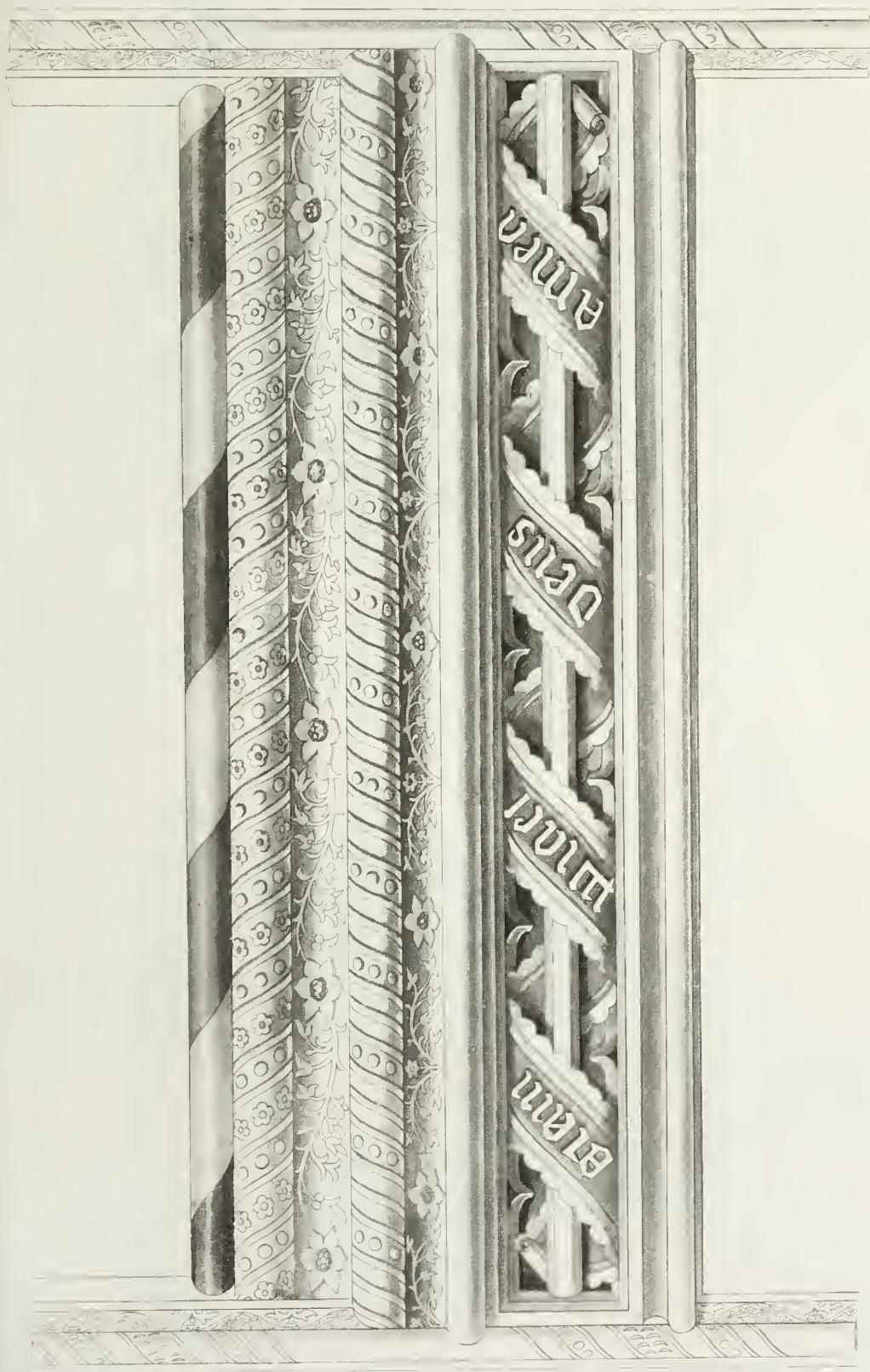
Illustrations of the



Date, 1472.



FROM AN EARLY GERMAN PICTURE.



FROM A PAINTED OAK SCREEN.

In Worsstead Church, Norfolk.

Date the beginning of the 16th Century.

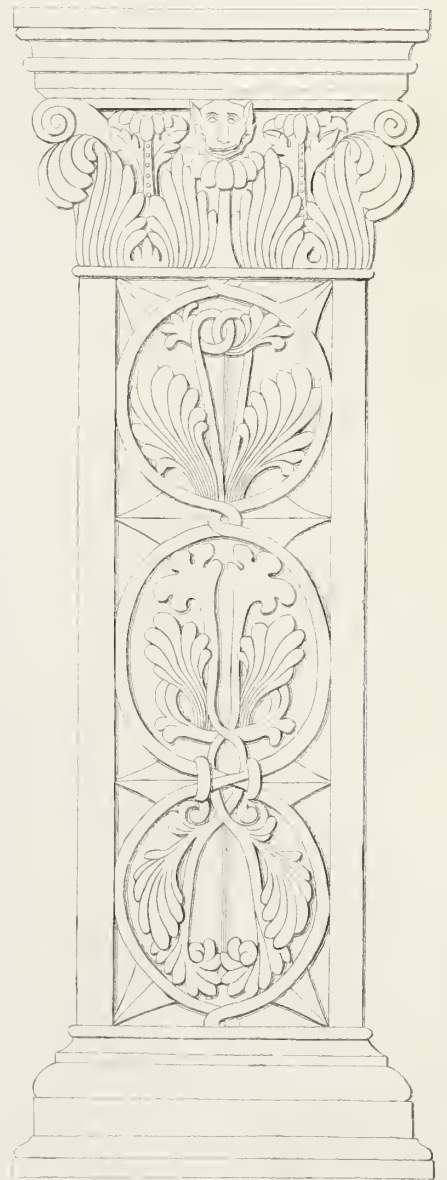
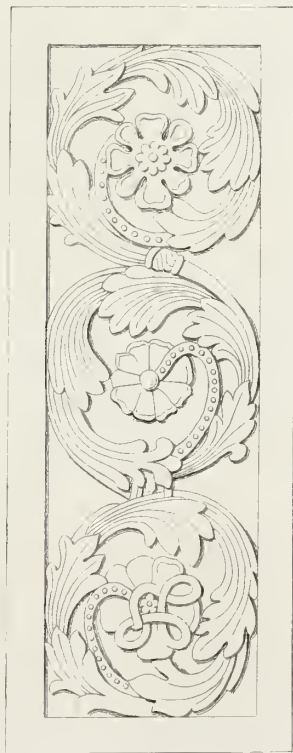
Dot. the time of Edward 3rd



Capital of Marble

P E N O N J W R S

From a Sculpture Shop



THREE VIEWS OF A CAPITAL

In the Cloister of the Abbey of St. Denis, France

See Plate 10, p. 10



BORDER OF STAINED GLASS

In the style of the

12th Century



Date towards the

end of the 12th Century

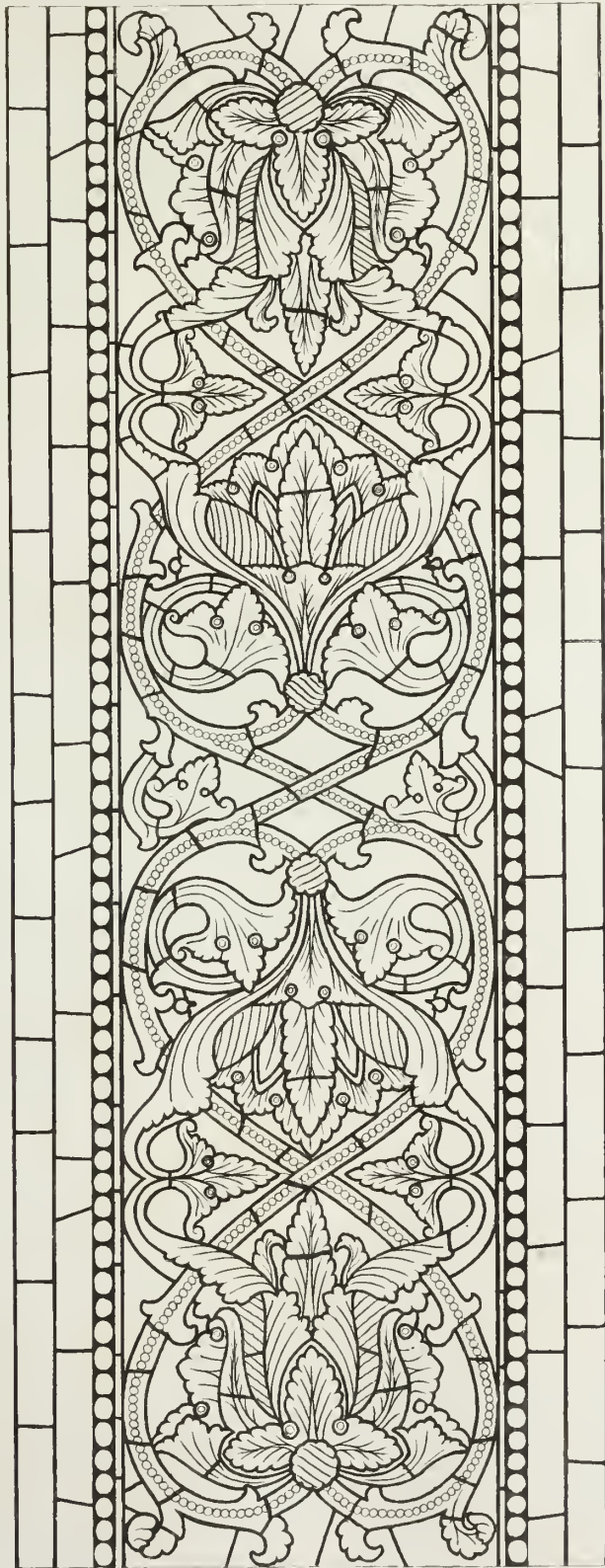


PLATE 10

1900

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Date the latter part of the 12th Century.



STAINED GLASS,

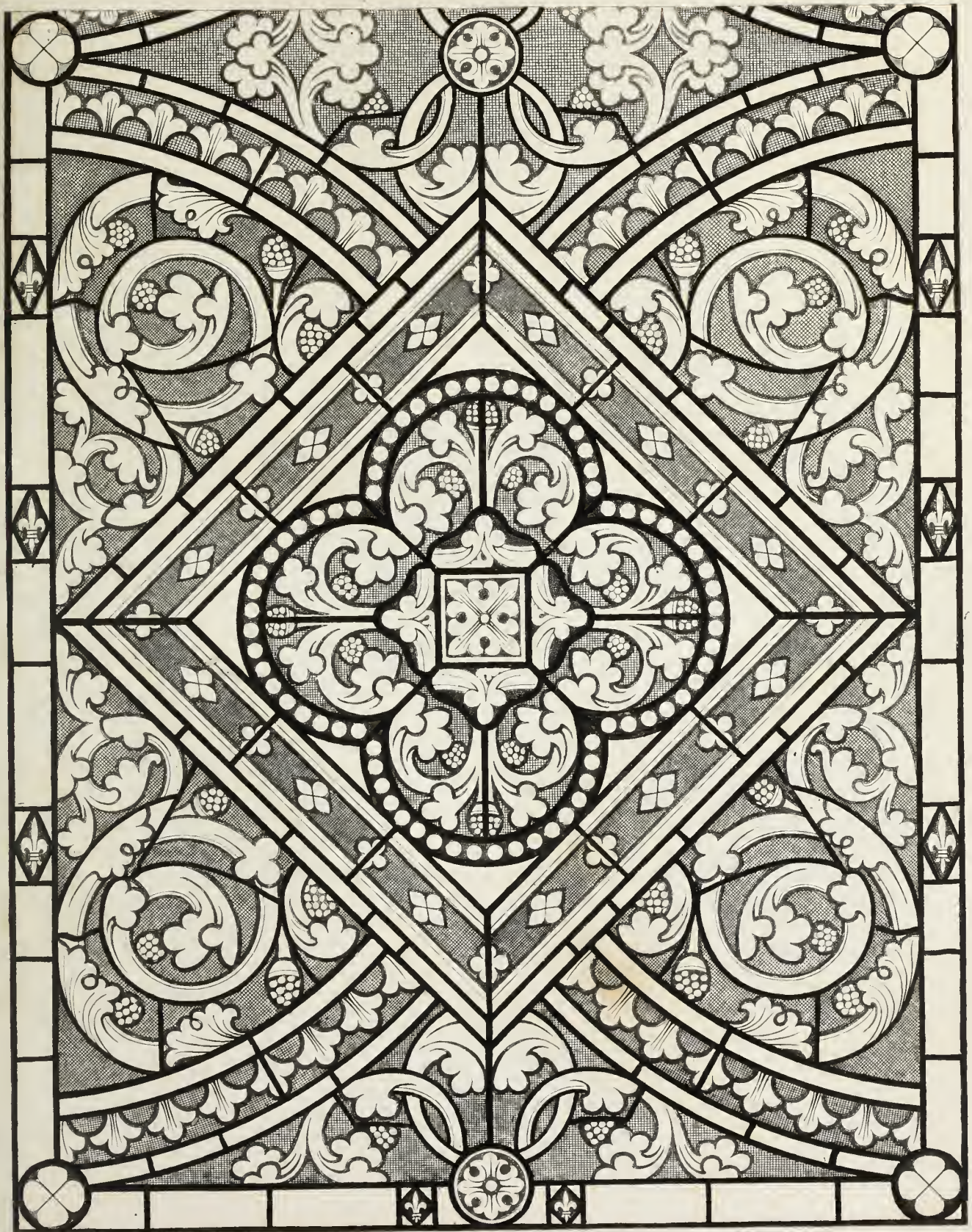
from Canterbury Cathedral.



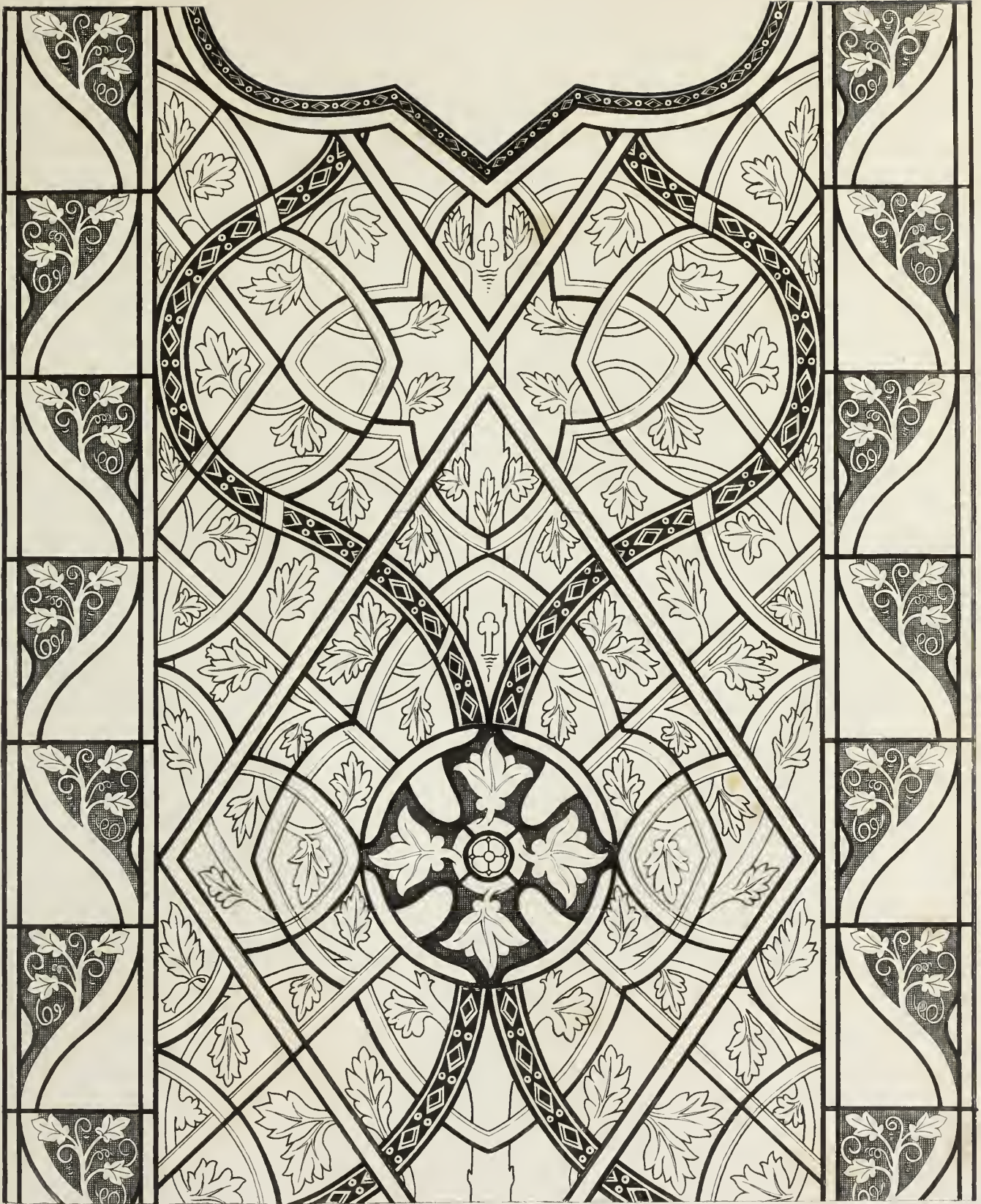
STAINED GLASS

from the church of the Holy Trinity

London, England

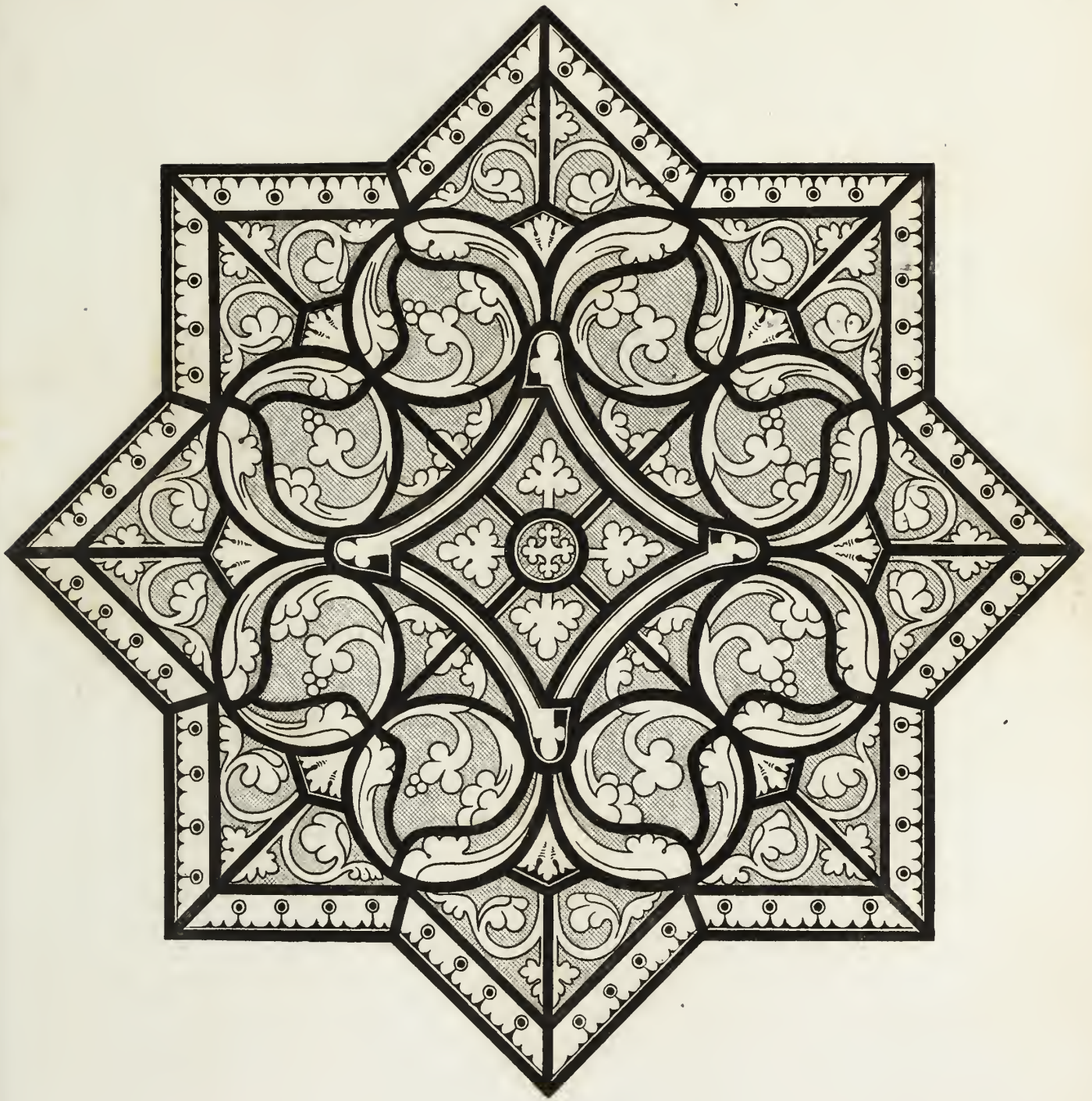






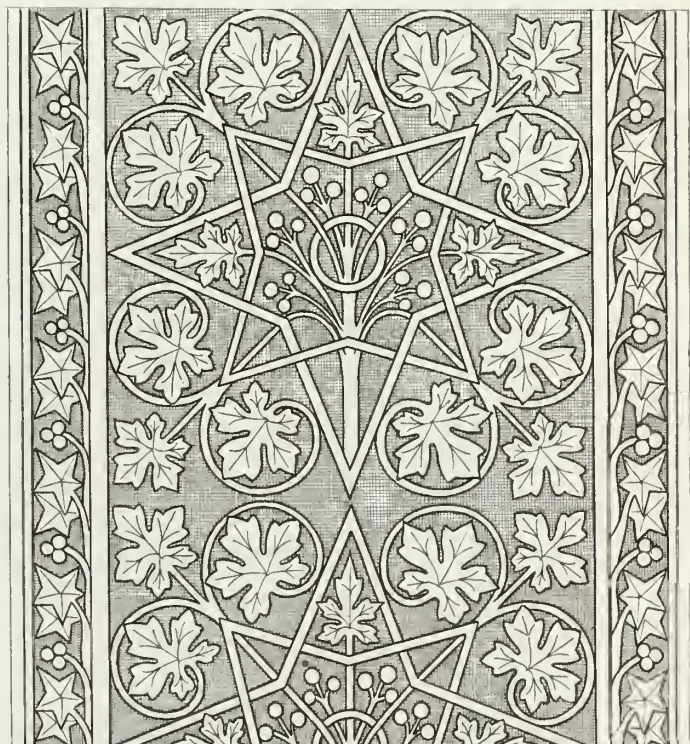
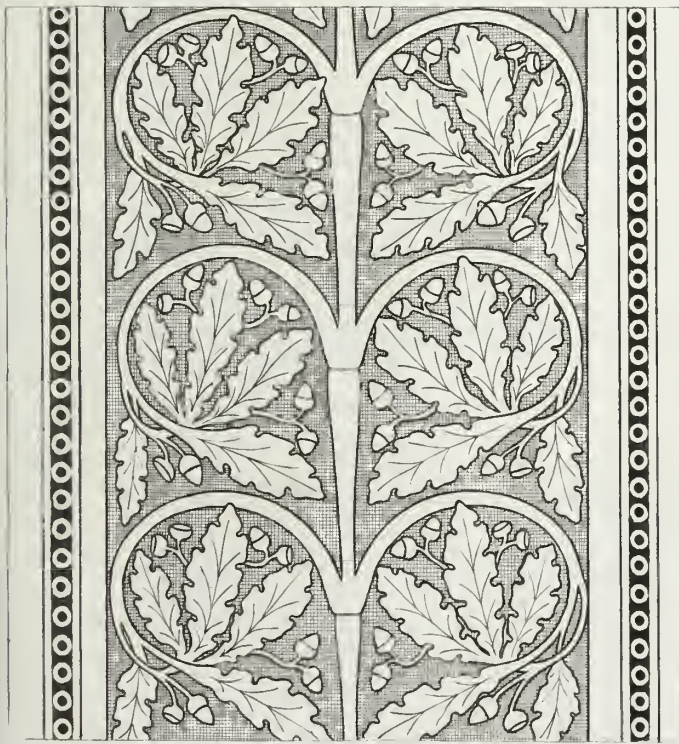
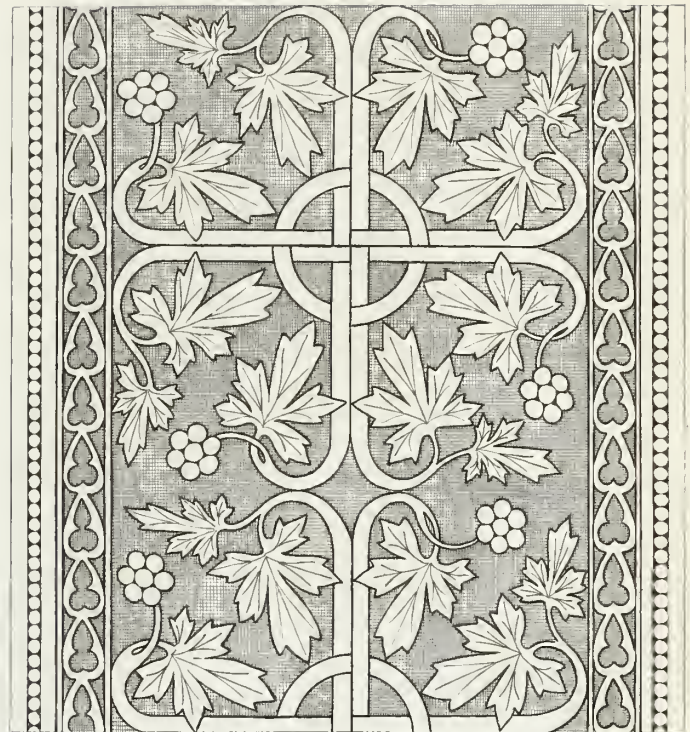
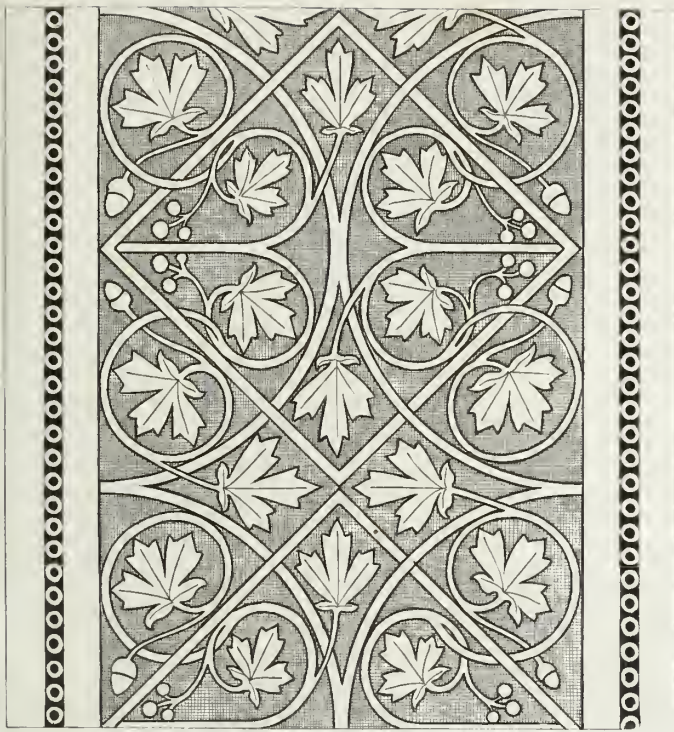
STAINED GLASS.

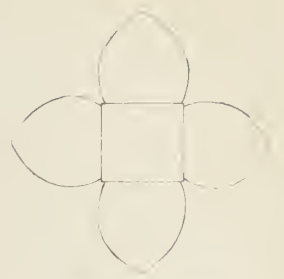
From the Chapter House of York Cathedral.



TAINED GLASS

From St. Andrew's Church, Norwich, 14th Century





STAINED GLASS

DESIGNED BY MISS MARY H. B. STONE

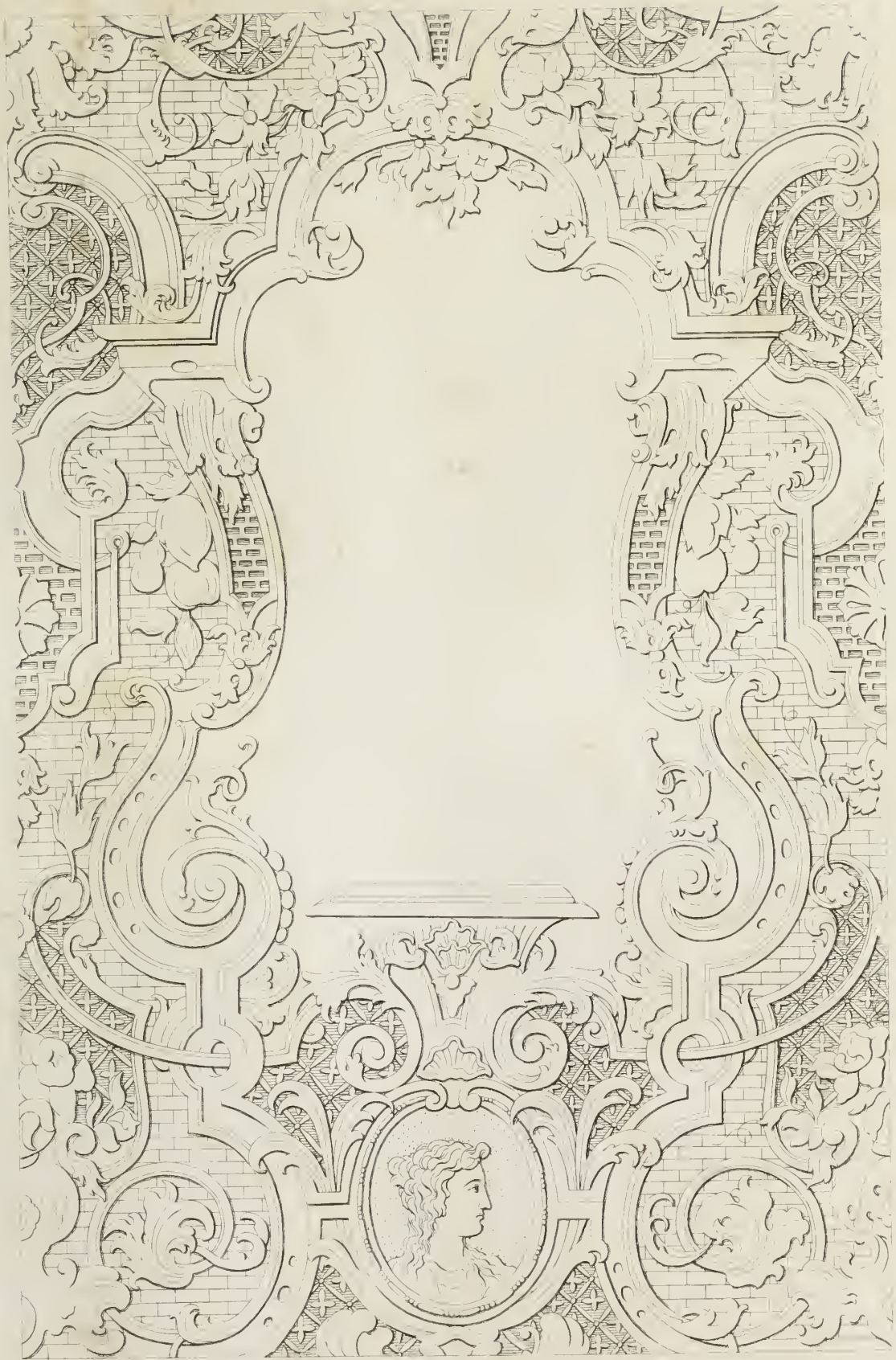




Fig. 1. The same as Fig. 1.
The same as Fig. 1.



PLATE I
A STAIRCASE WITH A BALUSTRADE



THE UNIVERSITY OF CHICAGO
PRESS



PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.

ONE-THIRD FULL SIZE.





SIXTEEN

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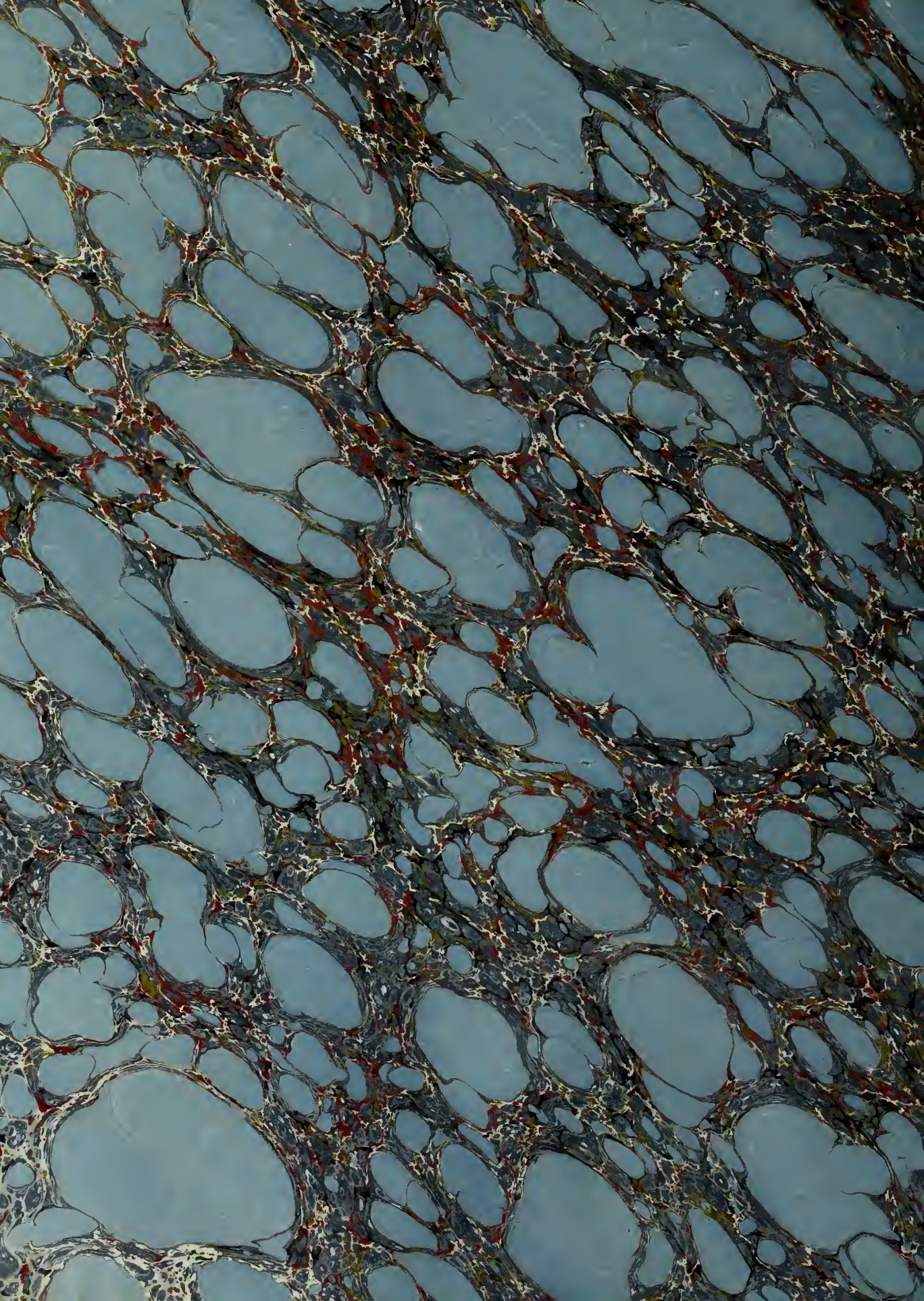
The imperfect representations by Montfaucon were improved on by Strutt, and more recently by Willemin; but even the last publication cannot be strictly depended on. It is only in the beautiful work on "Monumental Effigies," by the late Charles Stothard, that every thing has been done, as far as he was permitted to carry it, which fidelity and taste could affect. This series, however, became, from the unfortunate death of the artist, unequally terminated, and much more scanty than it ought to have been, even on the limited branch of art shewn in sepulchral figures. In this, if it had been fully carried out, we could only have seen the monarch, the noble, the dignified ecclesiastic, or the distinguished warrior, and the females of the same high classes; the merchant, the priest, the artizan, and the other lower grades of mankind must have been wanting, as these were not perpetuated by sepulchral pomp. Their costume must have been gathered from other sources; and it is quite as requisite that the dresses of these ranks should be accurately given, as those of persons of a higher degree.


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